

Jackson Miss News
January 19, 1939

Negroes Present Program of Song For Brandon Club

Two poems by Anselm J. Finch, negro Mississippi writer, and originator of "Songs of the Soul," negro organization which offers folk songs, will be included when the group appears before the Brandon Lions Club on January 23, at the school auditorium.

"Bells of Freedom," dedicated to Bishop Theodore D. Bratton, will be recited by Eva Grace Boone, student of the eighth grade in the Brandon colored school. Daisy Lee Caston, also an eighth grade student, will read "I'm a Negro," dedicated to Bishop S. L. Greene of the African Methodist Episcopal church.

The organization is being invited to give programs at a number of towns throughout the state, following the initial program in Jackson several months ago.

Charleston S. C. News & Courier
January 17, 1939

ARTS IMPORTANT IN LIFE OF CITY

Writers, Painters, Musicians
and Actors Contribute
Much to Charleston

By ROWENA WILSON TOBIAS

Charleston has a long, rich history of participation and interest in the arts. With a present-day set-up of many organizations and many more individuals active in all phases of art, Charleston combines this tradition of which she is justly proud with modern techniques and materials. Janus-like, she draws from both the past and the future for her present needs.

In the literary field the Poetry Society of South Carolina, the Charleston Library society and the College of Charleston contribute a great deal to the life of the community.

Founded in October, 1920, the Poetry Society was one of the earliest groups formed during America's renaissance interest in poetry after the World war. The founders in-

cluded a great many local persons interested in poetry as well as such local poets as DuBose Heyward, Hervey Allen, John Bennett and Josephine Pinckney.

With a history of producing plays, preserving negro spirituals and presenting literary personages, as well as offering many annual prizes for poetry, the Poetry Society today functions primarily in the role of bringing before its members outstanding poets, critics and authors. It also gives four prizes, the Caroline Sinkler prize, the Society prize, the Skylark prize and the Forum prize for distinguished poems in various classifications.

70,000 Volumes in Library

The Charleston Library society, one of the oldest libraries in the country, has a unique collection of rare material pertaining to this section of the country. Included in the more than 70,000 volumes which now belong to the society are manuscripts and autographed letters, magazines, folios, incunabula, valuable editions and the most outstanding pre-Revolutionary file of newspapers in the United States, beginning with 1732.

Under the able direction of Miss Ellen Fitzsimmons, the library society offers help to writers and research workers as well as maintaining a wide representative collection of contemporary biography, fiction, history, poetry, plays and magazines.

The College of Charleston, which has grown and expanded under the guidance of President Harrison Randolph, has trained and encouraged many prominent writers, as well as scientists, historians and others. Ludwig Lewisohn, who attended the college, calls it "almost perfect for training a writer."

The list of local authors is long and distinguished, including DuBose and Dorothy Heyward, John Bennett, Herbert Ravenel Sass, Samuel Gaillard Stoney, Josephine Pinckney, Beatrice Ravenel, Clements and Katharine Ball Ripley, Granville Paul Smith, Archibald Rutledge, Harriette Kershaw Leiding and Eola Willis.

Variety is Offered

The type of fare which they offer their readers is varied. There is the poetry of DuBose Heyward, Josephine Pinckney, Beatrice Ravenel, Granville Paul Smith and John Bennett.

John Bennett's children's stories include the inimitable "Master Skylark" and "Barnaby Lee". DuBose Heyward has won fame as a novelist and playwright, with "Porgy" and "Mamba's Daughters" winning high critical acclaim and popular success in both fields. His wife, Dorothy, who collaborated on the dramatization of both novels, is a successful playwright in her own right.

Samuel Gaillard Stoney, Granville Paul Smith, Herbert Ravenel, Clements and Katharine Ripley, Hervey Allen, John Bennett and Archibald Rutledge already have many novels and short stories to their credit and are all actively engaged in writing. Samuel Stoney, Harriette Kershaw Leiding and Eola Willis have all added to the self-knowledge of this section with books on architecture, history and the early theatrical life of Charleston.

Charleston's musical life is also richly varied. With the aid of the Charleston String Symphony, the Community Concert association, the Musical Art club, the Philharmonic Symphony orchestra and the Society for the Preservation of Negro Spirituals, Charlestonians hear outstanding celebrities in the world of music as well as many local artists in widely different types of music.

Artists Brought Here

The Charleston String symphony, to which Miss Maud Gibbon and the conductor, Tony Hadgi, contribute a great deal of time and energy now presents three concerts a year. These concerts do far more than give the thirty-five members a chance to play together. They give an increasingly wide audience a chance to hear good and often rarely heard music that is exceptionally well-played. In addition, an outstanding and nationally famous young artist is the guest star at each concert.

The Community Concert association is an outgrowth of the Musical Art club, which now presents young local musicians in concerts. The Community Concert association presents three leading artists each year, of the caliber of Jascha Heifetz, Lotte Lehmann and the Mozart Boys Choir, all of whom will be presented in the concert series this season.

The Philharmonic Symphony orchestra, under the direction of G. Theo Wichmann, is a full symphony orchestra with more than sixty members. Giving one or two concerts each season, the symphony orchestra often presents some local musician as soloist with the orchestra.

Spirituals Preserved

With a national as well as a local reputation, the Society for the Preservation of Negro Spirituals not only preserves spirituals but sings them as well. A group of former or present plantation people in South Carolina, the society was organized in the fall of 1922, with the aim of gathering together as many Lowcountry spirituals as possible and keeping them alive in a version as close to the original as possible. Since 1923 the society has given public concerts each year in Charleston, as well as many other cities in the country. Having published a book, "The Carolina Low Country", which contained fifty spirituals, the society now is recording spirituals that it has collected. A disc of the characteristic negro street cries of Charleston was placed on general sale last winter.

The local group of painters and etchers includes such famous artists as Alfred Hutty and Alice Ravenel Huger Smith. Mr. Hutty is known primarily as an etcher and his prints have a long and continuous history of awards and prizes. Miss Smith, an unconscious pioneer in regional painting, is most famous for her watercolor paintings of the Carolina Lowcountry, particularly the series of paintings reproduced in her book, "A Carolina Rice Plantation of the Fifties".

Art Association Important

Isabel Cohen Daud, Minnie Mikell and Anna Heyward Taylor have won recognition for their paintings and sketches. Elizabeth O'Neill Verner is known for her etchings, Leila Waring for her miniatures and E. von S. Dingle for his watercolor paintings of birds.

In addition to these artists there are increasingly many young men and women who are emerging from the student group into the active artist group.

Fostering not only the interest of the artists themselves but the interest and knowledge of the general public is the Carolina Art association, an ever more important unit in Charleston's cultural life.

Under the directorship of Robert N. S. Whitelaw, the Carolina Art association administers the Gibbes Art gallery and the Dock Street theater. The Gibbes gallery, in addition to a permanent collection which represents first of all the life and interests of this section, presents a continuous series of temporary exhibitions, including the work of local artists, WPA artists, and nationally famous artists, as well as unique collections of both classic and ultra-modern painting and sculpture.

Theatrical Activities Grow

Operating the Dock Street theater, the Carolina Art association has become the moving force, in a growing theatrical interest in Charleston. The five-year-old Footlight Players had already established a nucleus of Charlestonians interested in working with and seeing good productions of plays.

Last year an alliance between the Carolina Art association and the Footlight Players was formed to increase and foster this theatrical activity. The result of this alliance has so far produced a highly successful season at the Dock Street theater.

With Charles H. Meredith, formerly of the Dallas Little theater, as director and Johannes Larsen as technical director, the Dock Street theater has presented three of its six plays for this season—Maxwell Anderson's "High Tor", Ferber and Kaufman's "First Lady", and Bernard Shaw's "St. Joan". Local interest in these productions is best shown by the fact that the Carolina Art association obtained 2,420 members for this season—a membership which is a larger percentage of the population than that of any similar organization in the country.

Museum is Oldest

The Dock Street theater also presents other attractions, such as foreign films, recitals, ballets, etc., as well as renting the theater to the smaller local theatrical groups, such as the Dramatic Society of the College of Charleston and the Thespian Players.

Charleston is famous for its firsts, among them the Charleston museum, founded in 1773, and therefore the oldest museum in the country.

But Charleston should be even more famous for the fact that many of these firsts are not only blessed with a long history but have an alert and progressive program today. One of the best illustrations of this is the Charleston museum.

The progressive work begun by Paul M. Rea and Miss Laura M. Bragg is ably carried on by the present director, E. Milby Burton. In addition to adding to its natural history and general cultural collections, it has specialized in preserving and displaying all phases of South Carolina life. The museum sponsors the publication of special contributions and research, either in leaflets or as larger bulletins. Free lectures, special classes and exhibits are a part of the museum's work, as well as exhibits which circulate through the public schools.

An observer has remarked that Charleston has the organizational setup for a city five times its size. The cultural organizations, at least, are as active and alive as if the city were actually that large.

Craig House, Poe Shrine, Now Center for Cultural Hobbies

Encourages Latent Art Talent

Among Race Journalists

Staff Correspondence

RICHMOND, Va. — Amid the lingering atmosphere of the Craig House, 1812 East Grace Street, where Edgar Allen Poe received inspiration from Jane Stith Craig to write his immortal poem, "To Helen," local citizens may now study such cultural hobbies as free hand art, art crafts, dramatics, choral music, public school art and ballroom dancing.

In rooms that bespeak of the days when men wore their hair long and had their hair dusted rooms and when the maid was wooed in the presence of all the family, Sylvius S. Moore, director of the Craig House Art Center, Inc., conducts his art classes daily.

Early in the spring of 1938 a group of local citizens interested in the arts, had a meeting and decided that something should be done to encourage latent art among Negroes.

PURPOSE TO DISCOVER TALENT

The early group which included D. Tennant Bryan, Mrs. Emily Thomason, C. Braxton Valentine, John M. Moore, Mrs. M. V. Binga and Dr. J. M. Ellison conceived the idea of using the Craig House as a center where the latent art talent could be discovered and developed among the colored citizens of Richmond. After a series of preliminary meetings the following officers were elected: C. Braxton Valentine president; Miss Emily S. Thompson, vice president; Almand R. Coleman, treasurer, and Dr. J. M. Ellison, secretary.

The group then secured a charter and took the name of The Craig House Art Center, Inc. Sylvius S. Moore was engaged as full time director in September and the center formally opened on October 1.

Mr. Moore reports that 78 persons are enrolled in the various classes and that his weekly attendance averages more than 50 persons. An exhibit of paintings from Va. State College has just been concluded, and other scheduled exhibits include a personal exhibit of Miss Margaret Monrad of

Hampton Institute, and an exhibit from Howard University.

ABLE ASSISTANTS

In the clay modeling class, Mr. Moore has the able assistance of Miss Antoinette Hollister, former instructor at the University of Chicago. Miss Hollister is also resident caretaker of the house. Mrs. T. T. Coleman, of the Maggie Walker School faculty, assists in the public school art class.

The center is open every day except Saturdays and Sundays at the following hours: 11 to 12; 4 to 6, and in the evenings from 7 to 9:30 o'clock.

The Craig House was built about 1770 and is among the oldest dwellings in Richmond. Poe is said to have visited there many times and it was Jane Stith Craig that he admired. Legend has it that on occasions when he was leaving Jane would bring the lamp out in the hall in order that Poe might find his way out. Then she would stand by the door watching him depart. It was thus that he saw her—framed in the window—that gave him the inspiration for the well known poem.

At the board of directors meeting held January 31, plans were discussed for further developing the activities. Mrs. Sara November, and George B. Johnson were invited to become members of the board.

Members of the board attending the meeting were: John M. Moore, Mrs. Walter A. Williams, Jr., Dr. J. M. Ellison, P. B. Young, C. Braxton Valentine, Mrs. Emily S. Thomason, Almand R. Coleman,

Fisk Festival To Honor James Weldon Johnson

NASHVILLE—(A N P)—The 10th annual festival of music and fine arts at Fisk University April 21-23 is planned in commemoration of the life and work of James Weldon Johnson, eminent poet and statesman, who was killed last June in an automobile accident. From 1931 until his death, Dr. Johnson held the Spence chair of Creative Writing and Literature at Fisk.

The festival opens at 12 noon on

Friday with an address by Eric T. Clarke, director of the concert project of the Association of American Colleges. At 4 the same day, the art exhibit will be held with tea honoring the Association of Musicians in Negro Schools which will be meeting at Fisk during the festival. The concert by the university choir will be given Friday evening.

On Saturday afternoon the players from Dillard university, under the direction of Randolph Edmonds, will present a three-act play, "The Family Upstairs," in the little theatre on the campus. The same evening the concert by the jubilee singers with Todd Duncan of Washington, D. C., as guest soloist, will be given.

Rabbi Julius Mark delivers the sermon on Sunday morning at the university church service. The festival ends on Sunday evening with a special program devoted to James Weldon Johnson on which will appear prominent speakers of both races. The record of his own poem, "The Creation," will be given and the program will close with the audience singing his composition, "Lift Every Voice and Sing."

Prominent people attending the festival are Sterling Brown of Howard university, R. Nathaniel Dett of Bennett college, and Mr. and Mrs. Leonard M. Rieser of the Julius Rosenwald fund.

Jackson, Miss., News
April 23, 1939

STATE WRITER GROUP ELECTS NEW OFFICERS

The fourth annual Southern Literary Festival will meet at the University of Mississippi next year with Dr. D. R. Hutcherson, professor of English at Ole Miss, as president. It was decided yesterday at the conclusion of this year's meeting, held at Millsaps and Belhaven colleges.

Other officers named for next year were Dr. L. G. Painter, head of the English department at Mississippi State College for Women, vice president; Miss Sarah Barrie

Gillespie, professor of English at Belhaven, secretary; and Dr. N. F. Hamlin, professor of English at Mississippi State college, treasurer.

Concluding the program of the two-day festival was a talk by Judge Harris Dickson, of Vicksburg, nationally known author and lecturer. Judge Dickson spoke Saturday morning in the Millsaps auditorium before a large assembly of delegates and visitors from Jackson and the state.

Drawing from his large store of knowledge of Southern life and the Southern negro, Judge Dickson seasoned his talk on "What Do You Get Out of Books?" with numerous anecdotes.

"You'll get nothing more than a noble smell out of life and not the real story that lies behind if you don't read books," Judge Dickson told his audience.

"If you are going to make a success in writing, you must know what people want in books and what they get out of books," he advised the group.

To prove his point that much enjoyment in life is lost by lack of knowledge, Judge Dickson told the unusual stories lying behind many of the commanders who have been honored in Vicksburg National Park. In the same vein he described his experiences in Europe and how these were enhanced by his knowledge, gained through books.

tribute to Marian Anderson

By NANNIE M. TRAVIS

I heard a brown girl sing
At Eastertide,
And on the pinions of her song
My soul was lifted to a plane
Where truth and beauty reign,
Where envy, hate, and caviling D. A. R.
Seem petty, far-off things
That may annoy but never can destroy
The majesty and bliss of things worth while.
"My soul, come often to this place," I said.
"Ride hither on the thought of stronger souls
Till you can find your way alone;
For here are life and health and growth;
Here freedom is."

NEGROES CONTRIBUTE GREAT CULTURAL WEALTH TO U.S. ON WPA ART PROJECTS

Art Projects Reveal Rich Talents of Negro Artists

By Eugene Gordon

Negro actors and stage technicians found employment throughout the country when vaudeville was in its heyday — that is, wherever Negro theatres existed. But when vaudeville largely died, there likewise died the Negro's chance to work widely in the theatre. This chance remained buried until WPA came along with the Federal Theatre.

Since Feb. 4th, 1936, when "Walk Together, Chillun" began its run of 25 performances before a total audience of 10,530 persons, until the closing of "Androcles and the Lion" on April 15th last, after showing 104 times to 36,770 persons, 15 plays with Negro casts have been seen by more than 470,000 men, women and children.

Thus not only did thousands of Negro people, otherwise unable to see the inside of a theatre, witness first-class productions, but a few hundred Negro actors who otherwise would have been jobless found the kind of employment they best loved.

"And even though a Broadway producer occasionally puts on a Negro play employing Negro actors," says Edna Thomas, acting producer of the Negro group, Federal Theatre, "there still is no opportunity for Negro technicians in the commercial theatre."

CITES WATKINS

She cited the case of Perry Watkins, the young Negro designer who did the sets for "Haiti," "Androcles and the Lion" and "Pinocchio."

The talent which WPA had developed in him so striking that

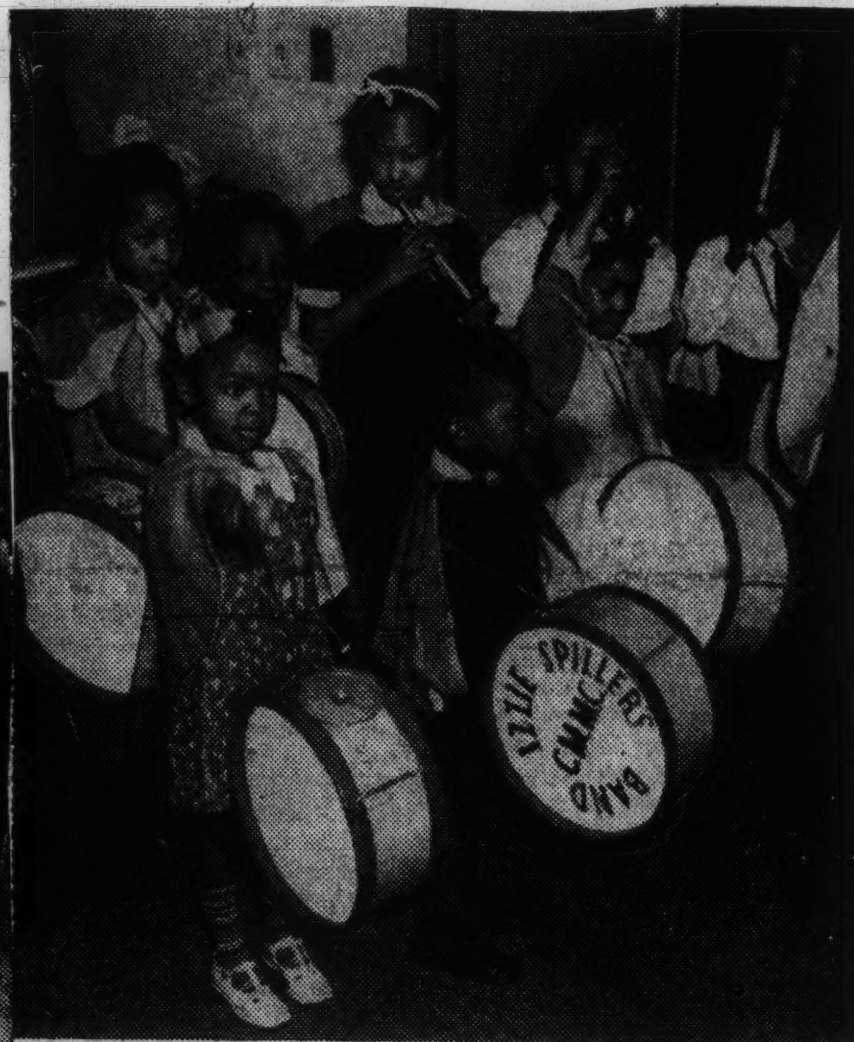


This work-worn, middle-aged Negro woman with tired hands has wanted all her life to take music lessons on a piano. But it was not until the government, through the Federal Music Project's Music Education Division, gave her the opportunity of free lessons at the Central Manhattan Branch did her dream come true. Here she is shown with her supervisor and some admiring classmates, the producers of "Mamba's Daughters" got him to do the setting for that play starring Ethel Waters.

His exceptional talent would have remained unknown but for the Federal Theatre; having come to light by way of the WPA, his talent was sought by a producer who was glad to pay a big price for the best.

Byron Webb, an expert with

lighting, was developed by the Federal Theatre. Thomas Anderson, the youthful Negro director who assisted Orson Welles with "Macbeth," showed such extraordinary ability that when the West Coast production of Shakespeare's tragedy needed a guiding hand this young man was the person sent for.



Many a world-famous musician sprang from such a group as this Negro children's band trained by the New York City Federal Music Project's Division of Music Education at the Central Manhattan Branch.

If the WPA Federal Theatre gives employment to professional Negro actors and to technicians and stagehands, opening new worlds of beauty to hundreds of thousands, the Federal Music Project performs a similar task in another field.

CLASSES FOR ADULTS

The Central Manhattan Branch of the Federal Music Project, at 2348 Seventh Ave., has day and evening classes for adults and day classes for children. It has 37 teachers, 494 registered students and a waiting list of 395. Community service work occupies the center of its program.

Here are some of the subjects taught by the Central Manhattan Music Center: Theoretical—theory, harmony, sight singing, ear training, solfeggio. Instruments—violin, saxophone, drum, orchestra (symphonic and syncopated), xylophone, trumpet. Vocal—voice and

chorus. The Center teaches also piano, music appreciation, accompanying, and French, German and Spanish.

Here are some of the Center's students who have made good. Eunice Morgan, contralto, received a scholarship to Clark University, Atlanta. Luvnia White, soprano, a voice and piano student, also got a scholarship to the same university. Sara Daigean, a student of voice, piano, harmony, solfeggio and chorus, has been made assistant student coach in the music department of Atlanta University.

Clarence Williams, who was a student accompanist for four years at Central Manhattan, has been employed by the recreation division of the Federal Music Projects.

He is rated one of the finest accompanists in the setup. Carol Blanton, who was a student of teacher training and methods at Central Manhattan has been ap-

joined a teacher at Dillard University, New Orleans, La.

A letter from the Benjamin Franklin High School thanks the Central Manhattan Music Center for its "contribution to the series of programs given at the assemblies at our school."

The principal says: "I believe that our combined efforts to bring about a better understanding between the colored and white races have not been in vain."

SCORES OF LETTERS

There are scores of letters attesting to the community-service value of the Federal Music Project in Harlem. Records of the Center show more than a hundred children whose talents have been developed and whose lives have been made more beautiful.

"The social influence of the music school cannot be over emphasized," says Mr. Gorum, "for we have had expressions proving that oftentimes the entire family unit revolves around the activities of the Center."

Warren R. Cochrane, activities secretary of the Harlem YMCA, declares that "it would be difficult to envision Harlem without the Central Manhattan Music Center."

On the top floor of the three-story building at 125th St. and Lenox Ave., home of the Harlem Art Center, students were modeling in clay. One of them, Mrs. Winifred Goff, white, of 62 W. 124th St., said she had exhibited at the art center here and at the Queensboro Plaza Art Center.

"If the WPA Art Projects were destroyed, I'd have to give up sculpture," she said. "I'd have to give up study of ceramics, too, because it would be too expensive elsewhere. This Center," she added, "is essential to the people of Harlem—to both the white and the Negro people."

MODELLED AT HOME

Mrs. Gertrude Gayles, 2778 Eighth Ave., a Negro woman and a housewife, said that she has been modeling in clay at home but didn't have the facilities for doing such work as she could do here.

A friend told her about the Center. She has done two female figures and a female head and is working on the figure of a small boy. She would have to give up all this if anything happened to the Art Projects.

The Harlem Community Art Center "helps to keep children off the street and keeps the minds of

the adults occupied, aside from its primary purpose of aiding in the development of the talents of the students.

This is the opinion of Robert Blackburn, a Negro boy, graduating this year from DeWitt Clinton High School. He was first-prize winner in a national art contest last year. "The projects tend to give the Negro people greater insight into what art and culture really are..."

For all these reasons—and for many others—Gwendolyn Bennett, supervisor of the Harlem Community Art Center declares passionately, this institution "must never be allowed to close its doors."

At the Federal Writers Project over at King and Houston Streets Negro writers are at present engaged in the most ambitious—and most significant—book on the Negro people of this state ever attempted. It will be called "The Negro in New York Life."

TWO NEWSPAPERS

Rol Ottley, supervisor of the stupendous job, said:

"There are two Negro newspapers in New York City, the New York Age and the Amsterdam News, employing full-time paid Negro workers. On the other hand, there are probably more than 100 Negro newspaper writers in this city."

"Negro economy obviously cannot absorb all these newspaper workers and no white newspaper, except the Daily Worker, employs a full-time Negro worker."

"The Writers Project attempts to absorb these writers; it helps them to retain their skill by giving them a chance to write daily."

About 25 Negroes are employed on the book just mentioned.

The Federal Writers Project moreover, "has enabled Negroes to develop as writers by giving them opportunities to work in the field of creative writing."

As a result, "We have Richard Wright, who would never have had time to write but for the project." The culture of the Negro people—and of the United States—"would thereby have been the loser."

BOOKS ABOUT NEGROES

The Writers Project has made it possible also to produce such books about Negroes as no organization of Negroes would ever have been financially able to do.

All the foregoing ventures in theatre, music, art and literature—the producing of works in these fields

and the training of workers and audiences—were possible only because there has been a Workers Progress Administration with Federal Art Projects.

To imagine the Negro people now deprived of them, is to imagine a terrible catastrophe. Such a catastrophe must not be allowed.

THE AGE OF JAZZ

The constant evolution of America's dance music with the accompanying variations in ballroom styles suggest a decline in aesthetic form. The Old World is still swayed by the rhythms of ancient times. The waltz and two-step, and the tango, are executed in the same placid, invariable style. Indeed, so little transformation has taken place that the belles and the beau brummels of the days of Queen Elizabeth of England and Madame de Pompadour in France, would not find themselves ill-at-ease on the modern dance floor of Europe.

America! Ah! That's a different thing! Here, where the style of music and dancing changes with alarming frequency, it is extremely difficult to keep abreast of the times. Dance steps change as rapidly as the Ford automobiles change their hoods. So much so that an absence of so short a time as two years makes it nearly impossible for one to compete with a more constant terpsichorean devotee.

We have passed from ragtime to jazz, from jazz to swing; from the two-step and Castle walk to the Charleston and black bottom, to the modern jitterbug specials—the Susie-Q—shag, big apple and trucking. They are all intricate steps, which require so much energy and coordination that only a man or woman past forty, who wishes to commit suicide in a painful way, should attempt them.

These changes, however, should not distress the observer. For, difficult as they may be, they are typical of the dynamics of a new culture which brushes traditions aside as rapidly as it finds it necessary for progress and self-expression. The age of jazz, with its many variations, may not be wholly unrelated to the modern age of technology.

Rate Man Named Art Aide

PHILADELPHIA (ANP)—Allan B. Freelon, a Negro artist, recently became a special assistant to Theodore M. Dillaway, director of art in the Philadelphia public schools, and is to direct art in the vocational junior high schools.

For a number of years he has been supervising art projects in the elementary schools, and he owes his promotion to high marks received in a competitive examination for the new position, which the board of education recently sponsored.

MAKES CIVIL SERVICE EXAM FOR POSITION

Defender
Marian Anderson Buys Painting Shown In Leading Cities

PHILADELPHIA, Pa., July 28—Allen Freelon, local resident, whose paintings have been exhibited throughout the nation, was appointed last

week as director of art work in the public, junior high and vocational public schools of the city.

Mr. Allen, who has been an art supervisor in the public schools for the last 17 years, took an examination on June 30 for his new position and finished first.

"We are all artists," he said. "Take the lad who buys a gorgeously colored, streamlined roadster. Its sleek lines, denoting speed and efficiency, do for him what sculpting does for the artist."

Art, in his opinion, is a health tonic. He believes that Theodore M. Dillaway, director of art in the Philadelphia public schools, has revolutionized art teaching.

"While we do not attempt to make artists of all the children attending the public schools, we do think it is necessary for them all to go through it," he continued. "And I believe this firmly, despite the howls of some economic-minded legislators who say art in public schools is a 'frill'."

Art Is Essential

"Everything which makes for fuller and finer living, is certainly essential. And art is certainly one of those things."

Can anyone who so desires become an artist? he was asked.

"Any intelligent person," he said, "can learn to draw and express himself. I am convinced, however, that a person must have a

natural gift to become a great creative artist."

He recalled that "Carillon Night," which he sketched in Gloucester and a crowd stood listening to the bell at the Church of Our Lady of Good Voyage, was bought by Marian Anderson, famous contralto.

Depicts Lynching

He feels there is still some prejudice against Race artists, but thinks the younger generation is more tolerant and appreciative. Also he believes the Federal art projects have done more to give "both white and black" artists distinction than any other agency.

Another of Freelon's paintings was "Barbecue—American Style," one of an exhibit sponsored by the National Association for the Advancement of Colored People in protest against lynchings.

In that painting, Freelon depicted the lynching of an old Negro. The victim later was proved innocent. Many have also been shown in the Faculty room of the University of Pennsylvania, where he was graduated in 1924.



JAMES WELDON JOHNSON TO BE HONORED BY FISK UNIVERSITY

Global + Independent
Announcement of invitations for the Tenth Annual Festival of Music and Fine Arts to be held at Fisk University have been sent out. The session will be held April 21-23, and will be in commemoration of the life and work of the late James Weldon Johnson, who up to the time of his untimely death, was a member of Fisk University faculty.

Students in music and fine arts, men and women of announced ability will be in attendance for this occasion. Printed invitations carry the likeness of the lamented writer, lecturer and scholar on the front of the four-page program announced for the three days, which provide for:

Friday, April 21

12:00 Noon. Address: "The Amateur Spirit in the Arts," Eric T. Clarke, Director Concert Project Languages, General Adult Education, Typing and Business English, and Leisure Time Recreation.

Registration will begin Monday, April 24th at 4:00 o'clock P. M. and continue daily to 8:30 P. M. until April 28th.

Courses of Study

Music—Miss Lillie M. McGhee.
Home Economics—Mrs. Marina Taylor

Languages—Prof. P. Bartolini.
Business Courses:

General Adult Education—Mr. D. C. Chavis.

Typing and Business English.
Recreational Classes.

Faculty

Principal—Miss Lillie M. McGhee.
Reporter—Mr. D. C. Chavis
Entertainment—Mrs. Marina Taylor

Chaplain—Prof. P. Bartolini

DILLARD UNIV. HOLDS ANNUAL ART FESTIVAL

NEW ORLEANS, La., May 4, 1939

A tea on Sunday afternoon, April

30, marked the official opening of the third annual Dillard University Arts Festival. President William Stuart Nelson announced early this week. The Arts Festival, extended from April 30 to May 7, represents the combined efforts of the departments of art, music and drama and literature.

The Sunday program presented Hale Woodruff of the Department of Art of Atlanta University and a Harmon Foundation film on art and also marked the opening of a three-week exhibition of the works of American Negro artists. In addition to the exhibition of paintings was a crafts exhibition composed of the works of community groups in Chicago and New York. The art section of the festival also included lectures and symposiums by Henrico Alferez, sculptor, Angela Gregory, sculptress; Dr. Frederick L. Jochem, professor of art at Louisiana State University; Xavier Gonzales, instructor of art at Newcomb College, and Carolyn Durriux, head of the Works Progress Administration project in Louisiana.

Mrs. Ethel Crumb Erett, Technical director of the New Orleans Little Theatre was the main speaker for the drama section of the festival and spoke on "The Arts of the Theatre." A Community Drama conference had as leaders, Dean J. Max Bond, Mr. Lashley Micos and Miss Miriam Summersgill of the WPA Recreational Unit. The "Y" Players, the Summer School Players, and the New Orleans Little Theatre Guild presented one-act plays and the Dillard Players Guild presented Henrik Ibsen's "Ghosts."

"Deliverance," a cantata by Frederick Hall, Director of the Dillard University Music department, had its first performance at the Arts Festival. The text of the cantata was taken from the Bible and the work was written for chorus, orchestra and soprano, tenor and baritone soloists.

Mobile, Ala. Times
May 8, 1939

Old English Folk Dancers Win Praise In Washington

Nashville, Tenn. Banner
April 22, 1939

The Old English folk dance team of the School of Organic Education, one junior and five senior boys, has returned to Fairhope from the National Folk Dance festival in Washington, D. C., April 27-29, laden with many honors.

Going in response to a special invitation, the team danced at the festival twice daily and was one of two groups invited to take part in every performance.

The Washington Post of April 28 ran a quarter page picture of the team in action, with the comment, "Bounding like jacks out of a box, this group of men from Fairhope, Ala., did English Morris dances at the festival's opening."

The National Geographic magazine and other magazines and newspapers photographed the team. Two boys danced a feature dance, "Ladies' Pleasures," at a broadcasting station in Washington when histories of the folk dances and of the School of Organic Education were given over the air.

Team members were besieged for autographs. Congressman and Mrs. George Grant extended the Fairhope team courtesies. They were entertained by friends of the school in Washington, including the late Marietta Johnson's brother, E. M. Pierce, and Mrs. Pierce, who have a grandson, Paul Frederick, on the team.

The boys enjoyed sight-seeing and educational trips in the capital and en route home, visiting several colleges and universities.

Paul Frederick II, of Fairhope, for several years in charge of dances at the school, and Jim Lowell, Fairhope, accompanist, were with the team.

Boys composing the team are: Jim Mitchell, New York; Frank Anderson, Silver Hill, Ala.; Jim Gaston, Jr., Robert Astrella, Paul Frederick III, and Edward Totten, Fairhope.

Fisk Opens Music, Art Festival

By SYDNEY DALTON

The tenth Festival of Music and Fine Arts opened at Fisk University on Friday, when Eric T. Clarke spoke on "The Amateur Spirit in Professional Life" at chapel exercises, followed in the afternoon with an art exhibit of pictures from the Metropolitan Museum of New York.

In the evening the Fisk Choir, under the direction of Harold Schmidt, presented an outstandingly fine program of choruses by Gabrieli, Byrd, Morley, Tchesnokov, Palestrina, Bach, Brahms, Poulenc, Work, Avril Coleridge Taylor and Vaughn Williams. The singing of the chorus was of a very high order, with a surety, precision and grasp of the music that brought deserved applause and genuine appreciation. Particularly excellent was the singing of Byrd's "Ave Verum," with nicely spun pianissimos, and the different and striking "Lord, Thou Hast Been Our Refuge." "For the Beauty of the Earth," by John W. Work, of the Fisk faculty, proved to be an attractive piece of choral writing, during which Cecelia Brown-Boline, soprano, was much enjoyed in the solo passages.

The Fisk Jubilee Singers, with Todd Duncan as guest soloist, will give a program this evening.

Smithville, Tenn. Review
May 4, 1939

Local Folk Dancers Receive Big Ovation

The group from DeKalb County High School appeared twice on the program of the National Folk Festival at Washington last week, before audiences of six thousand people in Constitution Hall, and were greeted by tremendous applause. The games and dances presented by this group were almost unanimously acclaimed the best feature of the entire three days and nights.

Washington Post carried a large picture of the young people, with big headlines giving Smithville the most prominent notice. The group also broadcast from the NBC studios Saturday morning on a nation-wide hook-up; though, unfortunately, WSM was one of the stations that did not carry the program.

While the young folks were in Washington they were entertained in splendid fashion with sight-seeing trips arranged for them by their friends. Joe Evins spent almost the entire two days away from his important position with the Federal Trade Commission, showing the group around the Capitol City, and Congressman Albert Gore and Mrs. Gore were with them to greater part of the time. The influential people secured for them a number of rare privileges including attendance at the opening of a session of the Supreme Court and a visit upon the floor of the House of Representatives. Jack Evins was allowed to occupy the seat of the Speaker of the House for a few minutes. Other prominent people of Washington who showed our young people marked attention were: Royce Givens, Charley Jones and his wife (formerly Maureen Johnson), Dr. and Mrs. W. B. Parker, Mr. and Mrs. Worth Crowley, Mr. and Mrs. E. N. Mooneyham, Mrs. Sam Bryant, Miss Maggie Bryant, Mr. and Mrs. A. M. Winfree, DeWitt Puckett, Mrs. R. V. Stormer.

The young people report a wonderful trip, packed completely full of thrilling sights and experiences. They

arrived in Smithville Sunday afternoon, the bus circling the courthouse as a final flourish, with the horn "ting and all the young folks singing 'The Buffalo'."

ART EXHIBIT TO DEPICT LIFE OF LOUVEURE
New York, May 19—The life of Toussaint Louverture, the famous Haitian general, whose courageous exploits were the foundation stone in preserving the independence of the small island Republic, will be depicted in forty-one sketches to be exhibited here at the new DePorres Interracial Center at 20 Vesey Street.

By McMILLAN HOPKINS

Concurrent with the opening of the DePorres Interracial Center on Monday at 20 Vesey street, was an exhibition of 41 drawings done in tempera style by Jacob Lawrence, young Negro artist, depicting scenes in the life of Toussaint Louverture, Catholic Negro leader of the Haitian rebellion, 1793 to 1800. This exhibit which will continue through June has received high praise from art critics, especially from A. D. Emmart, of the Baltimore Sun, who called it "easily the most remarkable exhibit" at the Exhibit of Contemporary Negro Art held recently at the Baltimore Museum.

Mr. Lawrence was born in Atlantic City in 1917, and received his education in the public schools of New York and Philadelphia. Under the tutelage of Charles Alston, a Negro Federal Arts Project teacher, he started painting in 1930, at the recreation division of Utopia House, New York. In 1937, after studying with Henry Bannarn, Negro sculptor and painter, he was awarded a scholarship to the American Artists' School. That year he began work on the Haitian series, with the aid of the Schomburg Collection at the 135th Street Branch of the New York Public Library.

In preparing such a series, Mr. Lawrence blocks out in pencil enough of every sketch to determine the composition—which may be elaborated upon later in opaque water colors. He paints the whole series at once, starting in with the darker colors and working up to the lighter ones.

Mr. Lawrence is offering the entire series for sale at \$1400. At present he is thinking of selling them to the Haitian government.

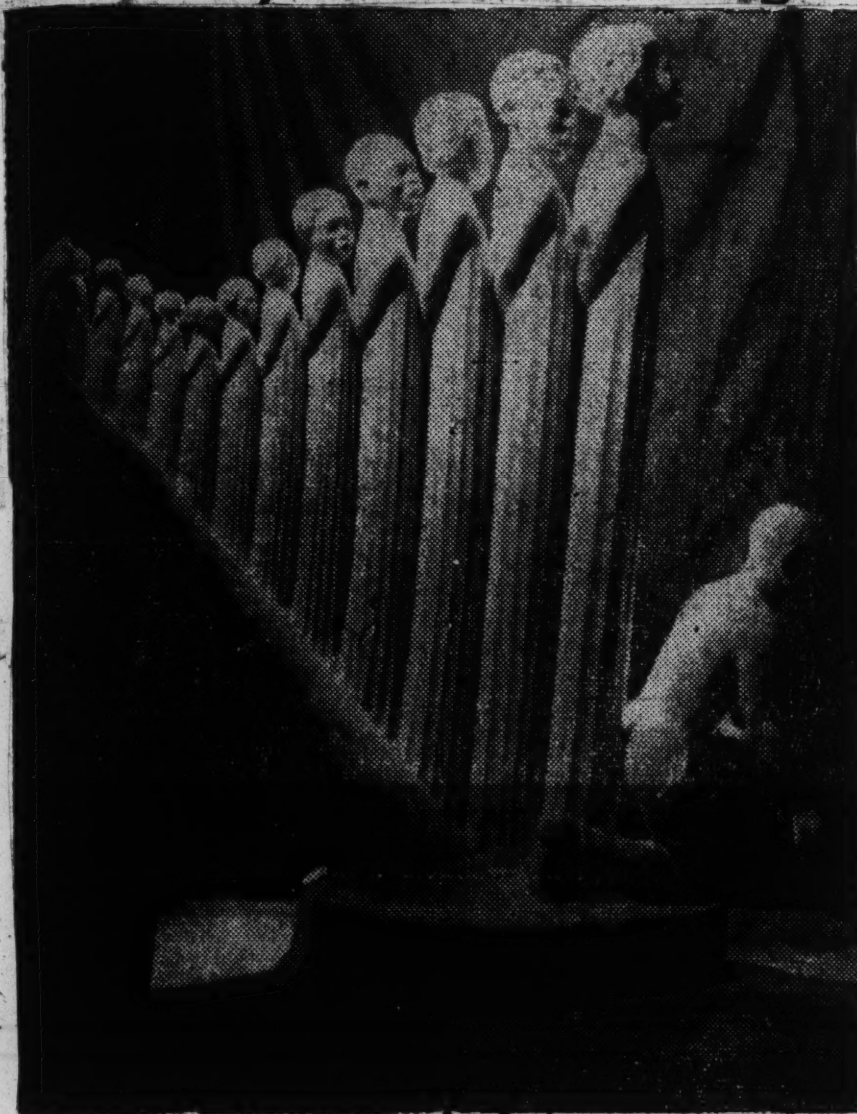
After the exhibition leaves, the center will be converted into a mission and library for the use of those Catholics and non-Catholics interested in the welfare of the Negro.

The DePorres Interracial Center has been established in an attempt to better relations between the Negro and white races to combat prejudice and to help attain the Catholic ideal of social justice for all, regardless of race or color. The center is named after Blessed Martin DePorres, Negro Dominican lay

brother whose cause for canonization is now being prosecuted at Rome. Blessed Martin was born in Lima, Peru, in 1569 and died there in 1639. He was beatified in 1936. He was the first to establish and maintain a home for foundlings in the New World, the first to start a dowry fund for unmarried girls, and most important of all he founded the first College in the Western Hemisphere, Holy Cross College at Lima, Peru.

In the fall a series of interracial conferences will be inaugurated. These meetings will take place from 4:30 p. m. to 6 o'clock every Thursday.

Lift Every Voice And Sing



healy wired 3-19-39
Fortnight ago, when a group of prominent citizens pre-viewed the amazing piece of sculpture pictured above, modeled by famed Sculptress Augusta Savage for New York's World fair, consensus of opinion was that the work should be titled: "Lift Every Voice and Sing!" Theme of the sculpture is James Weldon Johnson's Negro National anthem, but the Fair's Art committee has named it "The Harp", which critics declare does not convey the meaning intended by the artist. They want the imposing group re-titled before the fair's opening next month.—(ANP).

Negro Literature in Text Books Discussed In Nebraska Magazine

LINCOLN, Neb. — That agitation should begin for the inclusion of selections from Negro literature in college textbooks in American literature is the contention of Bertram A. Lewis, professor of English in Wiley college, in an article, "The Envied Ones," featured in the current issue of the Prairie Schooner, a leading mid-western literary magazine published at the University of Nebraska.

A number of poets, whose verses, far excel the productions of dozens of white writers who are included in anthologies of American literature, are neglected in a field whose professors should be among the broadest in the college faculties, states the article.

"College youths are left to the tender mercies of Octavius Roy Cohen and the enterprisers of Hollywood for their understanding of a racial minority that in proportion to population fought in greater numbers than did the whites in the Civil War, and that has given to the world almost all the distinctively American contributions to its culture," writes Mr. Lewis.

It is time, says the writer, that a movement be started to remedy this neglect.

Letters in commendation of this idea have come in to Dr. L. C. Wimberly, editor of the Prairie Schooner, who announces that more articles on this subject by

Mr. Lewis will appear in future issues of the magazine.

Texas Association Of Negro Writers, Composers Holds Confab At Marshall

MARSHALL, Texas, Nov. 17—Felicitations from outstanding writers and publishers marked the opening session of the meeting of the organization of the Texas Association of Negro Writers and Composers, held here November 3.

George Schuyler of the Crisis pointed out that the southwest is still unexploited so far as Negro folklore is concerned and that it is time this section got busy doing something.

The meeting was called by C. P. Hines of Conroe, who was elected first president of the organization. M. B. Tolson, Wiley college, was made vice president; Mrs. Umphrus, Ft. Worth, secretary; Grace Sherman, Texas college, treasurer and G. A. Fuller, Prairie View, director of publicity.

Speakers on the program were President Hines, Vice President Tolson, N. B. Edwards of Prairie View; President Yancy, Paul Quinn college, Waco; L. L. Price, Marshall, and Howard Mason, senior, Wiley college.

The latter as associate editor of The Wiley Reporter, received the James Weldon Johnson trophy awarded to this magazine as the best college magazine submitted in the 1938-39 Delta Phi Delta national journalistic contest.

Fifteen individual writers and composers aside from lay persons enrolled as members of the association. Among the objectives agreed upon by the organization were: to bring in leading artists and celebrities for the cultural development of the people; advocacy of interchange of professors among colleges; holding of institutes for the study of techniques of writing through constructive criticism, and bringing in visiting writers; appointment of research workers to ferret out and bring to the organization authoritative information on various phases of creative writing.

The Paul Quinn college guild

plans to invite some of the professional writers from Baylor university for lectures to that organization.

As a means of keeping up an active, live interest in the work of the association, it was decided to publish a magazine. The 1940 meeting goes to Paul Quinn, Waco. The association was guest of Wiley college at a tea on Saturday afternoon in the Carnegie library.

NEGRO ARTISTS BALL ARRANGED FOR TOMORROW

A community art program for Negroes will be aided by proceeds of the second annual Artists and Models ball to be held tomorrow night in the Saxon ballroom, 17th street and South Park way. Actresses Ethel Waters and Alberta Hunter and Heavyweight Champion Joe Lewis will share in the program.

Features will include a parade of models, and a tap by the Negro People's theater of Augusta Savage's sculpture, "Lift Every Voice and Sing." The Alpha Glee club with J. Rosamond Johnson of "Mamba's Daughters" will sing.

Mrs. Pauline Reed of the Associated Charities is general chairman; Mrs. Herman E. Moore, chairman of sponsors, and Mrs. Louis B. Anderson, reservations chairman.

Kansas City Art Institute Not to Bar Negro Students

KANSAS CITY, Mo. — (Special) — The Kansas City Art Institute will not bar Negroes from attendance, The Call learned this week. The new board of governors of the institute voted Friday, October 13, not to change its policy of admitting Negroes.

Several weeks ago when Negro students applied for work at the institute, they were told by the registrar that they would not be admitted pending a decision to be made by the new board of governors which was considering a change in policy which would bar Negroes.

Upon learning this, The Call immediately wrote to the president of the institute, Clarence E. Shepard, and to each member of the board of governors urging them not to adopt a policy which would exclude Negroes from the institute.

The Call's letter said:

Because art, through the ages, has been the one field where the color line is universally disregarded in favor of ability and talent, it came to us as shocking and disturbing news that the Kansas City Art Institute is considering the adoption of a policy that will bar Negroes from studying there.

Three young Negroes who desire to attend the institute this fall and winter, have told us within the last two weeks that the registrar of the institute would not permit them to enroll because the new board of directors is contemplating action at its October 13 meeting which would bar Negro students.

We regret that such action is being considered and are writing this letter to urge you not to change the policy of the Kansas City Art institute which for years has offered training in art to Negro students. Some of the students who attended the institute have made a success in the field of art and are a tribute to the institute and to their race. One of these, Miss Sylvia Burdette, obtained her first formal

training in art at the Kansas City Art institute, later was graduated from the fine arts department of the University of Kansas and now is director of the art department of a Muskogee, Okla., high school. Although naturally talented, Miss Burdette's skills may never have been developed had she not been privileged to attend the Kansas City Art Institute which started her on the road to success.

Are other talented Negroes—possibly future Aaron Douglasses and Hale Woodruffs—to be denied the opportunity to attend Kansas City's fine institute of art?

Won't you at your Friday, October 13, meeting oppose the exclusion of Negro students from the Kansas City Art Institute?

Following Friday's meeting, The Call received the following letter from Mr. Shepard, president of the institute:

Mr. C. A. Franklin,
Editor, The Call,
Kansas City, Mo.:

In the meeting the other day of our Board of Governors the question of admission of colored students to the Art Institute was brought up and discussed. The policy is to remain just as it has always been, i.e., that there is no feeling of discrimination against any race in this art school. Due to the fact that our day enrollment is so large and every department is overcrowded, it will be possible only to take Negro students into our night classes. We have found, too, that work in the night classes is more intensive and more individual.

The institute is very proud of several of the students of the Negro race who have worked here, and we feel that they are serious and very often develop unusual talent. Miss Burdette, of whom you speak, is a good example. I happen to have known personally Mr. H. O. Tanner, probably the most outstanding painter of your race and for years and years have cited him and his work as I know it—as it hangs in Chicago Art Institute. This school

stands for broad democracy, and has no feeling of any color line. I am sure that the opportunity afforded these two semesters for any student to work in the night classes is a very great one.

Thanking you for your letter, I am,
CLARENCE E. SHEPARD,
President.

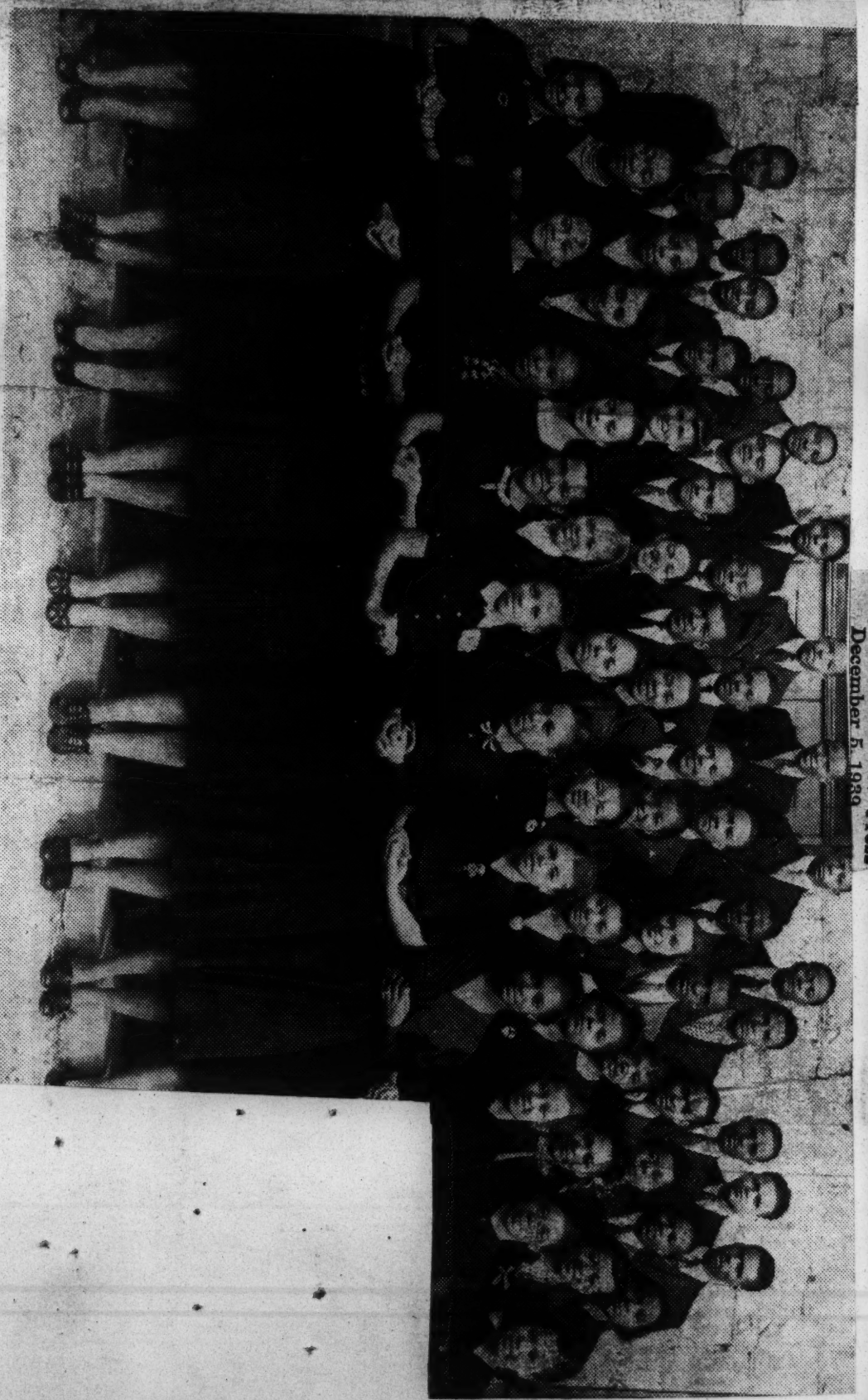
More Laurels for Norfolk Singer

found in paper 12-29-39
DOROTHY MAYNOR, soprano, whose debut at New York's Town Hall on Sunday, Nov. 19 received nationwide acclaim, is shown above with Serge Koussevitsky, conductor, of the Boston Symphony Orchestra. Miss Maynor whom Koussevitsky last summer called "a native Kirsten Flagstad," at the Berkshire Music Festival, made her first appearance with the orchestra on Saturday, Nov. 24. She is a native of Norfolk.



UNIVERSITY CHORUS HERE THURSDAY

This mixed-voice ensemble, the choir of Virginia Union university (Negro) at Richmond, will be presented in a concert at 8 Thursday night at the Negro recreation center, Thirty-fifth street and Orcutt avenue. A program of Negro spirituals and classical compositions will be given. The recital is sponsored by the Huntington high school student chorus. Among the soloists is Laurelle F. Palmer Jr., son of the Huntington principal. (Logan photo.)



Newport News, Va. Press
 December 5, 1939



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More Laurels for Norfolk Singer

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"The Negro World And Its Creator"

By MRS MARY JOHNSON

Don't forget the creator of our Atlanta World.
Remember him, forget him not
'Twas created by a man of fame,
Whose name was W. A. Scott.

While deeply thinking from time to time
Many times while all alone
He remembered that the Negro had no World
That he could call his own.

So calling all his courage up
He began to think and plan
And later on—began to work
His most industrious hands.

He toiled and labored night and day,
He moved from place to place
Until he created a beautiful World
For his Beloved Colored Race.

It is our World, oh, yes it is
It's only eleven years old
It is very young, but its readers say
It is worth its weight in gold.

So let's hold fast to our Atlanta World.
Keep it and Jesus too,
For we need them both while here on earth
To help us make it through.

It's only twenty cents per week
The price is very small
They set it low in order to put
The price in reach of all.

Every preacher and pastor should take this World
That has made such wonderful fame
And they should show their members
Why they should do the same.

So the colored people have a beautiful World
By it we all should stand
Because of the fact that its creator
Was a colored business man.

Art Work By Race Children Wins Praise At Gallery

WASHINGTON, D.C.—The exhibition of art work by Negro children, which closed recently after four weeks at the Children's Federal Art Gallery here, attracted over six hundred spectators and received very favorable comment from art critics.

The exhibiting artists ranged in age from 6 to 16 and were all members of classes directed by art teachers of the Work Projects Administration in Oklahoma, New York, Virginia, Florida, and the District of Columbia.

The paintings, drawings and ceramics of these "artists of tomorrow"—some half a hundred pices in all—made as colorful and interesting a display as any ever seen at 316 Independence Ave., S. W.

"UNUSUALLY ARRESTING"

"The paintings of American Negro children are unusually arresting in their conception," said Philip F. Bell, Director of the Children's Federal Art Gallery. "They are outstanding in their emotional content, which is often expressed in rhythmic color. The response of the public to these pictures should offer great encouragement to the many WPA art teachers under whose direction the work is accomplished."

The paintings by New York children were subdued in color but boldly executed, with strong contrasts of light and dark. Vistas of city streets and pavements, of figures in crowds, and of other metropolitan subjects all were full of keen social observation.

Contrasting with the subdued colors of the paintings from New York were several vivid Florida paintings, done at the Jacksonville Negro Federal Art Gallery. These Florida paintings revealed a racial ideology, which has been fostered by Harry H. Sutton, Jr., director of the Jacksonville gallery.

YOUNGSTERS SCORE

"The Crucifixion of Christ" was notable for its warm, fused color. Painted by a 9-year-old Florida boy, Clifton Bell, this picture was far from stereotyped, was full of

intense religious feeling. "Baptism," another work of this young artist, has the same fervor: it depicted a baptism scene with a congregation watching the baptism of four devotees.

The paintings that appealed strongly to spectators was "Now I Lay Me Down to Sleep," by John Redfield, also only 9 years old. It showed a Negro boy at prayer, kneeling beside an iron bed, with his hands resting on a bright patchwork quilt. This picture was saved from sentimentalism by its forceful composition and color.

Oklahoma was represented by two murals done jointly by members of an entire art class.

A number of tempera paintings, notable for their fine color, were contributed by young artists of Lynchburg, Virginia.

NOTED SPONSORS

Sponsors of the exhibition included Dr. Dorothy B. Ferebee, Henry P. Slaughter, Mrs. V. D. Johnston, Major Campbell C. Johnson, Dr. Doxey A. Wilkerson, Mr. James V. Herring and the teaching faculty of the District of Columbia Federal Art Project.

Productions of the Federal Art Project are generally available for exhibition purposes by local sponsoring groups in communities throughout the country.

The exhibition of Negro children's work is now at the Municipal Auditorium Federal Art Center in Oklahoma City.

ART AWARD CAUSES MISSOURI STORM

SEDAWIA, Mo. (ONA) A white college professor gave first prize in the State fair art show to a Negro woman's painting and started the biggest row in Missouri art circles since Thomas Hart Benton painted the murals at the State Capitol.

The prize went to "Farm Life," by Mrs. Percy Lewis, who painted on muslin because she had no canvas and used big dabs of aluminum shellac as well as oils.

White Canvas City and St. Louis artists who lost out to Mrs. Lewis

grumbled that the work was primitive art.

"Exactly," replied Austin Faricy, Professor of Esthetics at Stephens College for Women, Columbia, Mo. "It is the finest piece of primitive art I have ever seen."

Then, as he took his leave, "If any riots start, you know where to find me."

Mrs. Lewis, wife of a veterinarian, lives in a battered farmhouse on a county lane near Marshall, Mo. The lack of perspective in her picture is startling. Cows and dogs roaming the barnyard are all the same size. It appears she painted from a high tower, for there are only two inches of sky. The scene shows a log cabin, a couple in a surrey, a hunter and his dog, livestock and a boy and girl drinking at a well.

Mrs. Roosevelt Favors Race Art in Museum

By JOHN H. THOMPSON

NEW YORK CITY—A desire to have included in the Museum of Americana, now being established in the Dream House of President Franklin D. Roosevelt at Hyde Park, some of the outstanding work of Negro artists of the present time led a group of social workers, headed by James H. Hubert, executive director of the New York Urban League, to journey to Hyde Park this past Thursday, there to confer with Mrs. Eleanor Roosevelt over the tea table on the advisability of presenting such work to the Museum.

Mrs. Roosevelt told the delegation that she favored inclusion of contemporary art by Negro artists in the museum. She promised to mention the matter to the president and to inform the group of his decision at a later date.

There were nine cars in the motorcade which left the Urban League headquarters on 136th Street at noon Thursday, and after a pleasant drive they entered the spacious grounds of the Roosevelt estate in Hyde Park.

Soon after arrival they were greeted by Mrs. Franklin D. Roosevelt who was introduced to all and greeted each with a hearty handshake. Her first concern was with the comfort of her guests and next to see that they were shown the sights of the estate.

DRIVES OWN CAR

Driving her own car she led the way from her tiny summer cottage to the President's Dream House, where the guests were shown the many marvelous features of the home. Standing on the front porch she had many pictures taken with the group.

Her ease of conversation and charm of manner soon had everyone chatting away like they were old friends. From the Dream House she led the way to the "Big House" or the Summer White House. An imposing mansion standing on the

bluffs of the Hudson River, it commands a sweeping view for miles down the river.

She led the way through the historic rooms, pointing out pictures of her great-great-ancestors, showing priceless antiques, the President's collection of early Americana and at last led the way to the front porch with its marvelous view. Here a few more pictures were taken while she discoursed on many things, foremost of all being Krum Elbow and Father Divine. The trend of her conversation indicated that she did not object to having Divine as a settler on the Krum Elbow property.

Mrs. Roosevelt reiterated her statement that any "person had a right to buy property wherever his money would do so." She did suggest in this case, however, that it might be a good idea to ascertain from the villagers just what their reactions would be to having Divine followers as neighbors. As for her family, they had no objections.

FIRST LADY SERVES

Leaving the Summer White House, guests were led back to the summer cottage, where tea and cakes were ready. Mrs. Roosevelt, assisted by a number of the guests, served, keeping up a running fire of conversation while doing so. After all had been served, Mr. Hubert read a prepared statement memorializing the First Lady of the Land. He said "her words and deeds have inspired and encouraged Negro youth throughout the Nation. For the first time Negroes have been able to secure work commensurate with their training... for the first time men and women have reason to believe that their government does really care."

"We recognize and appreciate the contribution you have personally made in furthering interracial good will. In view of all you have done to foster art, we would like the privilege of selecting a few pieces of outstanding works by Negro artists and presenting these to the Museum."

LAYS IDEA

Mrs. Roosevelt, in answering, said that she felt it was a splendid idea and that she personally believed some work of present day Negro artists should be in the Museum as an example of contemporary work of the period, rather than

as examples of Negro art.

She offered to speak to the President on his return and would let the group know of his decision later.

Miss Lou Swarz was introduced to Mrs. Roosevelt at the tea table by Mr. Hubert as "our Ruth Draper," the only colored actress who does solo drama. Becoming interested at once, the First Lady of the Land chatted for a while with Miss Swarz. Mrs. Roosevelt expressed a desire to see her performance and suggested an audition for a White House showing.

MEMBERS OF GROUP

Among those to make the trip were: Mr. and Mrs. James H. Hubert; Henry K. Craft, executive director, YMCA; Dean S. Yarbrough, president New York Conference of Negro Welfare; Samuel A. Allen, supervisor of racial problems, state department of social welfare; Charles M. Hanson, chairman, Harlem committee of public policy; Arthur Thomas, division of state parole; Helena Harper Coates, secretary West Harlem Council of Social Agencies; George Cohron, superintendent, Harlem Office Social Secretary; George Gregory, Children's Aid Society; Mrs. Olive Streater, Service Bureau for Negro Children; Lemuel Foster, consultant on racial problems, WPA; James E. Allen, president N. Y. Branch NAACP; A. G. Fallings, director Harlem office N. Y. A.; William A. Traynham, Harlem Hospital.

Mr. and Mrs. Hamylton G. Paris, Miss Lou Swarz, Mrs. Yarbrough, Mrs. Marie Cross, Mrs. Henry K. Craft, Mrs. George Cohron, Mrs. Sadye Carter Williams, Dr. May E. Chinn, Mrs. C. DeCosta, Mrs. Enid Phillips, Adelbert Nelson, and C. E. Hubbard.

Negro Children's Art Exhibit Is Praised in Washington

WASHINGTON, D. C., Aug. 26.—

An exhibit of art work by Negro children, ranging in age from 6 to 16, attracted more than 600 spectators and very favorable comment from critics during its four weeks showing at the Children's Federal Art Gallery.

The exhibiting youngsters were members of classes directed by WPA art teachers in Oklahoma, New York, Virginia, Florida and the District of Columbia. After the exhibition closed here, the paintings and murals were removed to the Municipal Auditorium Federal Center in Oklahoma City.

"These paintings by American Negro children are unusually arresting in their conception," said Philip H. Bell, director of the Children's Federal Art Gallery.

"They are outstanding in their emotional content, often expressed in rhythmic color. The response of the public to the pictures should offer great encouragement to the many WPA art teachers under whose direction the work is accomplished."

Calhoun, Ga., Times
August 17, 1939

Tickets Going Fast For Roland Hayes Recital

Orders For Seats Forecast
Complete Sell-Out By Thursday

The committee in charge of ticket sales for the Roland Hayes recital, which will be given at the Calhoun high school auditorium on Thursday evening, August 24, at 8 o'clock, state that orders are pouring in from all sections, and present indications are that the audience which will greet the celebrated negro tenor will be greater than that which heard him here a year ago. Aside from the strong local demand for tickets, orders are pouring in from surrounding towns and cities, some requests for reservations coming by wire.

The recital will be a benefit affair, the singer giving the entire proceeds to the Boy Scouts of the Northwest Georgia Council and the Rosenwald school for colored at Calhoun. A section of the auditorium has been reserved for colored people in order that his own race may have the privilege of hearing Roland Hayes.

Tom David, chairman of the committee in charge, announces that approximately 700 seats in the front part of the auditorium have been reserved at \$1 each, while the remaining 500 seats are being sold at 75c each. A section has been reserved for members of the Georgia Press Association, which will be holding its annual convention in Calhoun at the time, and requests for reservations are being received from the editors every day.

There are still a number of the \$1 seats available, but Mr. David states that those who desire these should get their orders in at once, as they are going fast.

The recital program is as follows:

A SONG RECITAL

By

ROLAND HAYES, Tenor

ROBERT HEMMINGWAY, at the Piano

High School Auditorium

Calhoun, Georgia

Thursday Evening, August 24, 1939, at 8 o'clock

PROGRAM

Where'er You Walk (from the Opera "Semele") . . . G. F. Handel

Botschaft (The Message) . . . Poem by Daumer . . . Brahms

Breezes fan my lady's cheek! Should she my poor tidings seek,
Say, "By grief enchained was he. But your thought has set him free!"

Maledetto Sia l'Aspetto (Madrigal, 1632) . . . Monteverdi

The composer deems the lover contented despite these complaints: Accursed be the visage which so fills me with desire, poor me! It plagues me, it slays me. My soul knows no solace except through you.

II.

My Lord What a Mornin' . . . Arranged by William Dawson

Le' Me Shine . . . Arranged by Percival Parham

It's Me, O Lord . . . Arranged by Gustav Klem

Every Time I Feel de Spirit . . . Arranged by L. Brown

III.

I Will Go With My Father a Ploughing . . . Roger Quilter

La Procession (The Procession) . . . Cesar Franck

To People Who Have Gardens . . . Arranged by Helen Hopekirk
(From "Songs of the Hebrides," collected by Marjorie Kennedy Fraser.)

IV.

Go Down Moses . . . Arranged by H. T. Burleigh

I Wouldn't Mind Dyin' if Dyin' Was All —

Arranged by Edward Boatner

You're Tired . . . Arranged by Roland Hayes

Were You There . . . Arranged by Roland Hayes

Walhalla S. C. Courier
August 3, 1939

MACHINERY PUTTING END TO SONGS CHANTED BY NEGROES

Little Rock.—The "singingest man there ever was"—the negro laborer—is hushing his voice.

Trials and tribulations, woe and grief only make his song louder—with more rhythm.

"But clanking machinery is too much for him, it drowns his voice," says John A. Lomax, curator of folk songs in the Library of Congress at Washington. Lomax has just completed a 6,500-mile tour of the deep South, recording the most colorful of work songs for the library.

Still Sing In Prison

Fortunately, one place is left where gang singing is practical and is encouraged," he says. "This is in the southern negro penitentiaries where most of the prisoners work on state farms.

"The negro who chops cotton, plows corn or uses a pick and

shovel sing more than other members of the working class. Often he tells you why he sings. First to keep trouble away:

"If you don't git to singin',
You sho' git worried."

"When troubles come, he signs to get rid of them:

"When you think I'm singin'
I'm singing to keep from cryin'."

"Most often he seems to enjoy his troubles for he has created an entire category of song—the blues—through which he describes his misery. Next to jazz the negro's most noteworthy contribution to American music is his blues. A good church member must not sing or play them.

That Singin' Fellow

"Left Wing Gordon, negro hobo, explains the place blues have in his life.

"Sometimes I jes' sings and picks an' sometimes I jes' sings and thinks an' sometimes I jes'

sings. Good Lawd, got de blues, can't be satisfied, got to sing. My slow blues ain't got no time, ain't got no place, don't mean no-thing to me and nobody else. Still they has a singin' feelin'.

"If I feels tomorrer like I feels today

Take a long freight train wid a red caboose

To carry my blues away."

"Among his worst blues is that he can't find no woman ain't got no man:

"I'm freezin' cold an' wet to de skin,

An' she won't git up an' let me in."

"But after all death is his worst trouble:

"Jes' so de tree fall, jes' so it lie"

Jes' so de sinner live, jes' so he die,

Befo' dis time another year, I may be done,

And in some lonesome grave-yard,

Oh Lord, how long!"

Gets More Work Done

"Another great reason for negro singing is that, when working, he enjoys swinging his muscle to the rhythm of a song. He has more fun and gets more work done:

"Whistle and hoe, sing as you go;

Shorten the rows by the songs you know."

Lomax says that before the days of machinery the leading singer of a work gang got extra pay because the singing speeded up the work. But recently, on the New Orleans waterfront, he listened in vain for negro song—at Mobile and Vicksburg, too.

In Mississippi, Arkansas and Texas prisons he found work gangs on state farms.

"Railways still are built on these big farms," Lomax says, "and the leader of the 14 blacks required to handle the heavy steel rails shouts directions in musical notes:

"All right, all right, everybody get ready, bow down easy, head high, boys. Throw it away!"

Don't Get Hurt

"Even his caution has a metrical lilt: 'Sad morning, boys; be careful, don't get hurted.'"

"There's a jolly tune for the tie-tamping song. Here the workmen are tamping dirt and gravel

round the cross tie:

"Oh, tamp 'em up solid,
Oh, tamp 'em up solid,
Oh, tamp 'em up solid,
Buddy, so dey won't come down.
"Oh, de old folks tell us dat de
right will win;
We're on an eight hour system.
Cap'n works us ten."

"Such scenes on these remote
prison farms are unforgettable;
eager black, excited faces; sway-
ing young and graceful bodies,
the ring of the metal to mark
the beat of the song; free, wild,
resonant tones from untrained
voices, joined in singing some
semi-barbaric tune, the total ef-
fect often thrillingly beautiful.

"I can hear now Dobie Red at
Parchman, Miss., leading 25 men
with hoes as they cut weeds before
the warden's house. They were
singing a long song about Big
Leg Rosie:

"The only thing that I done
wrong—

Stayed in Mississippi one day
too long!

Oh, Rosie, Oh, law, gal!"

Reidsville, N. C. Review

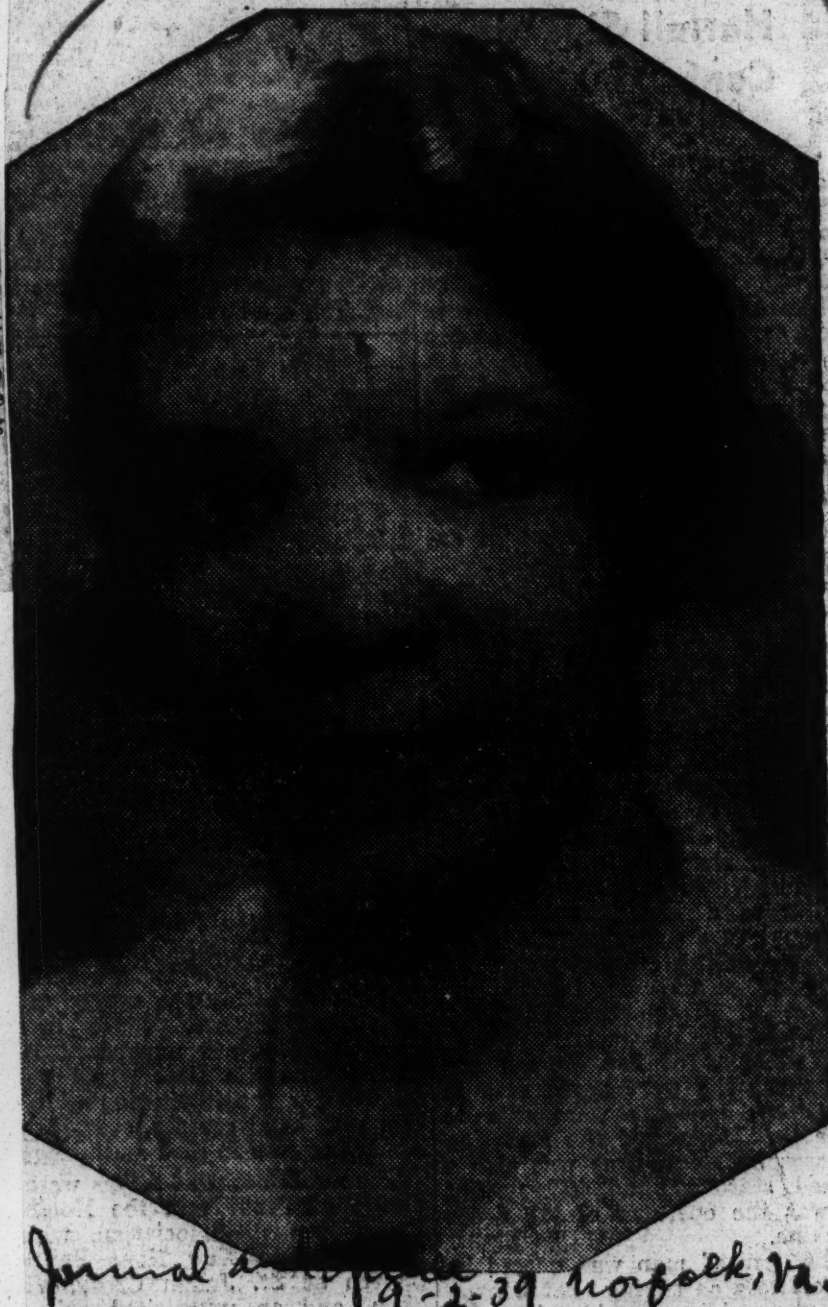
September 12, 1939

'Sons Of the South' To Appear At City Hall

"Sons of the South", a quintet
composed of male voices from Tus-
kegee Institute, Alabama, will ap-
pear before the general public at
the Municipal building on Wednes-
day night, Sept. 13, at 8:00 p. m.
The Sons specialize in Negro spiri-
tuals and folk songs, singing them
as they used to be sung in days of
old. It will be remembered that
this group of singers appeared on
program at the Zion Baptist church
and those who witnessed the pro-
gram say it was very good. The
harmony, melody and tone quality
as portrayed by this group will
make any audience really appre-
ciative of this one contribution to
American music—Negro Spirituals.

When a group of singers can make
you feel their songs, when their ex-
pression touches your very soul,
then they are good. So it is with
the Sons of the South. Those who
missed the "Singing" will have the
chance to hear this group sing the
songs that our mothers and grand-
mothers loved to sing. Don't for-
get to attend this program, as such
is a rare treat for Reidsville and
vicinity. Another commendable
thing is that Edward "Ed" Scales
a graduate of Washington high
school and Tuskegee Institute is the
Bass singer.

Contralto Takes First Place In Chicagoland Music Festival



Journal and Guide 9-2-39 Norfolk, Va.
FIRST PLACE AMONG contraltos in the contest for the Chi-
cagoland Music Festival at the Chicago Woman's Club was won by
Irma Margaret Allen, shown above. Miss Allen was the only con-
testant of her race among the 600 entered. A native of Florida, she
received her early musical training at Bethune-Cookman College,
Daytona Beach. She did further study at the Eastman School of Music
in Rochester, N. Y. and for several seasons was soloist with the
famed Hull Johnson Choir. Last week Miss Allen sang to an audi-
ence of 100,000 as guest artist with the greater Southside Fine Arts
Association in Chicago.

WHITE SONGWRITER PENS OPEN LETTER TO COLORED ARTISTS

NEW YORK, Sept. 7.—(ANP)—
Andy Razaf, nationally known
colored composer of popular songs,
including "Honeysuckle Rose,"
"Ain't Misbehavin'," etc., this
week called attention to an open
letter written by Al Bryan, noted
white songwriter, which holds
great interest for Negro musicians,
entertainers and composers. Con-
cerning the letter, Razaf said:

"This unusual gesture from a
white man impresses me greatly
and goes to show how members
of another race are watching us
and are often more aware of our
own shortcomings than we think
they are."

"Mr. Bryan is one of the great-
est songwriters in Tin Pan Alley,
having written 'I Didn't Raise My
Boy to be a Soldier,' and hun-
dreds of other real hits, is a
staunch admirer of our race, espe-
cially its creators of music."

Addressed to "Outstanding col-
ored bandleaders, recording and
radio artists," the Bryan letter fol-
lows:

"Pardon my impertinence,
should you call it such, for call-
ing your attention to the duty you
owe to the members of your own
race in furthering their interests
and success in the world of musi-
cal entertainment.

"If I am not altogether mistaken,
much and, in fact a great deal
of the popularity and commercial
success of the modern composers
in the field of popular music goes
back to the original colored pio-
neers and creators of syncopated
music. Ragtime, I believe to be
the genesis of the more highly
elaborated forms of syncopation
and swing. It has always appear-
ed to me as shameful the way Ne-
gro composers of undoubted mer-
it have been thrust aside and
neglected by the different publish-
ers. Yet they are treated the
same way by Negro artists.

"You have attained unassailable
positions in the world of popular
delineation and you are duty-
bound to turn your attention to
those of your own race who could
reach the public with their com-

positions through your coopera-
tion.

"Don't you think this matter is
worthy of your attention?"

Nahunta, Ga., Enterprise,
August 31, 1939

Roland Hayes, Famous Negro Singer, Is A Real Artist

Roland Hayes sang. It was Thursday night in
the school auditorium at Calhoun.

1200 people sat spellbound as the golden notes
of melody poured from the throat of the humble
black man.

The people of Calhoun and adjoining communi-
ties are proud of Roland Hayes. And well they may
be, for he has no superior as a singer, in my opin-
ion.

He sang classical numbers, negro spirituals and
lyrics. Always his manner was as pleasing as his
voice.

In the middle of his song program he said, "I
have just learned of a great soul being called home.
I wish at this moment to pay tribute by singing
'Steal Away To Jesus.'"

He then sang in tribute to Mrs. Neal, president
of the Calhoun Woman's Club, who had died that
morning. Many in the great audience wept as the
negro's song of tribute came with its comforting
cadences.

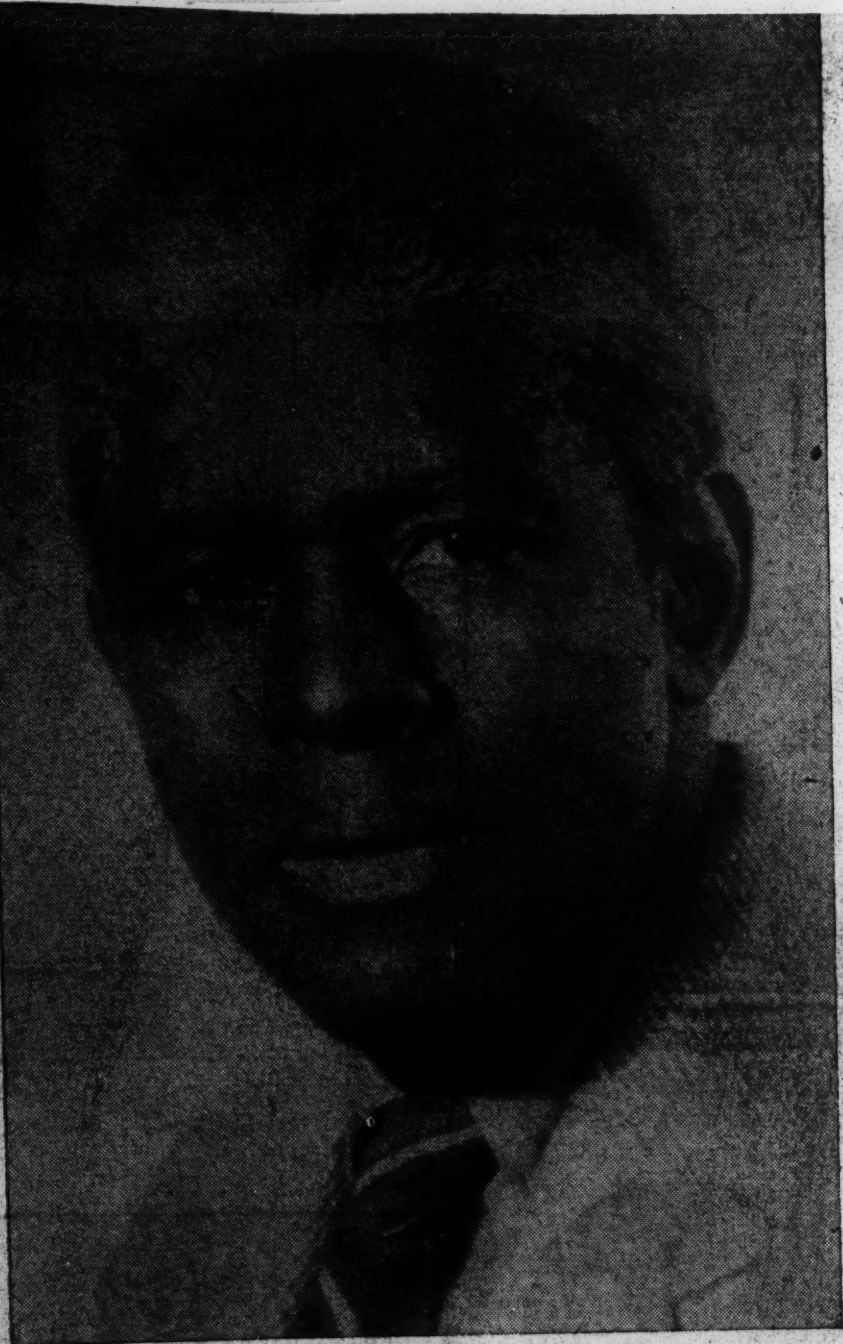
After the program ended scores of people went
backstage to meet the negro whose genius has made
him world-famous.

People were in attendance at the song program
from Cartersville and other nearby sections.

Every year Roland Hayes sings for the people
of Calhoun. His mother once washed for the white
people of the community. He is modest, gentle and
unselfish. The proceeds of the concert were divid-
ed between the Boy Scouts and a negro school in that
section.

It was a rare treat to hear Roland Hayes sing.
I had heard of him for years and he met my every
expectation of a great singer.

Calhoun, Ga., Times
August 24, 1939



ROLAND HAYES

Editors Make Reservations For Roland Hayes Recital

Governor and Mrs. Rivers Among
Distinguished Guests Expected

That Georgia newspaper editors attending the convention in Calhoun this week will avail themselves of the opportunity of hearing Roland Hayes, world-renowned Negro tenor, who appears in recital at the Calhoun city auditorium Thursday evening at 8 o'clock, became more and more evident as an increasing number of requests came from all parts of the state for seat reservations. It is predicted that when the editors arrive here Wednesday evening and Thursday there will be a grand rush for remaining reserved seats, and before the curtain rises on the recital every seat in the large auditorium will be occupied.

Hayes announced this week that his accompanist, Robert Hemmingway, has arrived and is the guest of the singer at his home near Curryville. They have gone over the tentative program and have made two or three changes in the published version. An additional number, "Du Bist Die Ruh" (Thou Art My Peace) has been added to the first group and another, "I Stan' An' Fol' My Arms An' I Cry," has been added to the fourth group. These new numbers replace two others, "Le' Me Shine" and "I Wouldn't Mind Dyin' If Dyin' Was All," which have been eliminated from the previously published program.

Among the distinguished guests expected to attend the recital along with the newspaper editors are Governor and Mrs. Rivers.

The complete revised program is as follows:

PROGRAM

I.

Where'er You Walk (from the Opera "Semele") . G. F. Handel
(1743)

Botschaft (The Message) . . . Poem by Daumer . . . Brahms
Breezes fan my lady's cheek! Should she my poor tidings seek,
Say, "By grief enchained was he. But your thought has set him free!"

Du Bist Die Ruh (Thou Art my Peace) . . . Franz Schubert

Maledetto Sia l'Aspetto (Madrigal, 1632) . . . Monteverdi
The composer deems the lover contented despite these complaints: Accursed be the visage which so fills me with desire, poor me! It plagues me, it slays me. My soul knows no solace except through you.

II.

It's Me, O Lord Arranged by Gustav Klemm

Go Down Moses Arranged by H. T. Burleigh

Every Time I Feel de Spirit Arranged by L. Brown

My Lord What a Mornin' Arranged by William Dawson

III.

I Will Go With My Father a Ploughing Roger Quilter

La Procession (The Procession) Cesar Franck

To People Who Have Gardens Arranged by Helen Hopekirk
(From "Songs of the Hebrides," collected by Marjorie Kennedy Fraser.)

IV.

I Stan' An' Fol' My Arms An' I Cry—Arranged by Roland Hayes

You're Tired Arranged by Roland Hayes

Were You There (Special request) Unaccompanied

One Man's Family Orchestra



This is a picture of Mama and Papa Dungill's greatest ambition, an orchestra all their very own. Long known to west side churches and Union park audiences, this one family orchestra plays Negro spirituals and classics of Doyle Dungill's own arrangement. He is the father of the orchestra.

DREAMS OF FOUR PIECE BAND, BUT GETS SIX PIECES

It's Family Affair When

Dungills Play
9-12-34

Union Park, 1501 West Randolph street, has a Negro orchestra. It plays for all the special occasions. When it played at the Union Park music festival recently Papa and Mamma Dungill were broader than anybody. For the orchestra was born to them.

More than twenty years ago, before Doyle Dungill, the orchestra's father and music arranger, was married to Mrs. Dungill, who sings and whistles, he dreamed he had an orchestra. All the members were his children. "There were only four in my dream," he said, "but we have six." Years ago Doyle directed a Negro jazz orchestra in Michigan. Today he teaches his children music in the evenings.

Move to Far South.

There were five members in the orchestra when they first started to play in churches in the Union Park district. All of the children chose some musical instrument as soon as they could walk. Friends gave them some of the instruments. Others were bought second hand.

When there were four orchestra members, Papa and Mamma Dungill found they were annoying neighbors when they practiced in their west side flat. Now they are paying for a home way down south near the city limits at 1708 Steuben street. But since they moved in crowds have collected on the sidewalks to clap hands while they practice. About three evenings a week they play in west side churches. Their requests come from white and colored of all denominations. They are so numerous they can't fill them all.

The sixth member was born after he Dungill orchestra had become known as one of the best Negro amateur groups on the west side. So his name is Melody. She is 4 years old, sings contralto, and plays the cymbals.

Trades Bottle for Baton.

Cooky, whose favorite piece is "Short'n' Bread," is director. Mamma Dungill says, "Cooky exchanged his milk bottle for a baton."

ranger, and teacher. At the left is Mrs. Dungill. The children are, left to right, Harriet, Elaine, Cookie, Gloria, Gerald, and Doyle Jr. Every one of the children could play an instrument before he or she could talk.

[TRIBUNE Photo.]

The oldest boy, Junior, plays the trombone. He is 17. Gerald, who is 15, plays first trumpet. Harriet, 12, plays the soprano saxophone and doubles on the cornet. Ten year old Gloria chose the biggest instrument she could find, the bass tuba. Elaine, 8, is second cornetist. Six year old Cooky started directing when he was 18 months old. In 1934 he won the Rosenwald prize in a national audition.

Papa Dungill rehearses with the orchestra every evening. When she was very small, Melody tapped her rattle on the cradle for a while. Then she said, "I wanna do to." They discovered her contralto voice which came out before they could find an instrument she could hold in her hands.

They Ring the Bell.

One day the Rev. P. T. Tyson of the Union Baptist church asked them to play a concert. That was their first. They brought down the house, did the same thing at Zion hill, Mt. Sinai Baptist, Trinity Lutheran, the Olivet Baptist, and the Herman Baptist on the north side. They went on a vacation last summer. When they arrived at Marceline, Mo., with the instruments and orchestra members packed into their old seven passenger car, a bell was rung in town to bring folks out to hear them.

Cooky's directing is always a big

part of the show. Music is motion in his fingers and in his feet. Asked why he likes to play, his grin displayed a flash of white teeth in a round dusky face. "Ah guess, ma'm," he said, "ah jes' loves it."

"That," says Mamma Dungill, "goes for all of them."

EUROPEAN ENGAGEMENTS CANCELLED



MARIAN ANDERSON, noted contralto, who has spent part of each year in Europe for the past five years, received word last week that her engagements in several of the European capitals for the forthcoming season have been cancelled because of the war. Instead of going to Europe, she will go to South America for several months this season.

ONE WORD MORE

By RALPH MCGILL

ROLAND HAYES Thursday night I sat in the crowded auditorium of the Calhoun High School and heard Roland Hayes sing. I looked at the more than a thousand men, women and children under the spell of this negro's voice. Some of his songs brought tears, some laughter, and some of them were majestic and full of great dignity.

Roland Hayes is a great Georgian. His voice has brought him world-wide fame. Kings and queens have heard him sing. To hear him the opera houses of Europe have been thronged time after time.

Yet it is the manhood of Roland Hayes which has made him. Not his voice. That and the memory of his mother, dead now, who taught him the simple virtues of simplicity and honesty, who taught him to be unafraid of work.

His mother washed clothes for people in Calhoun. He got his voice from her. She used to sing over her tubs and over the steaming iron pots in which the clothes were boiled. And Hayes, then a small boy, played about and learned her songs and her voice.

When he had done singing Thursday night, there was an ovation. A hundred or more people of Calhoun and this county went back to shake his hand and thank him. Half of the entire proceeds go to the Boy Scouts and half to the negro school. It is his third annual such concert in the small city of Calhoun. When the off season comes, Roland Hayes comes home to Georgia.

People know manhood and character. And that is the greater answer to this thing called a race problem.

A BRIEF 75 YEARS I closed my eyes and let imagination have reign while listening to him sing. I could imagine hearing the flames of Calhoun as they roared and crackled 75 years ago as William Tecumseh Sherman's soldiers stood about and watched the town they had fired.

Seventy-five years is as minutes in the life and history of a people. Roland Hayes' parents were slaves when Sherman's soldiers came. I could picture the bewildered negroes of that day. The tall, gaunt man in the White House had set them free by executive order, using it strictly as a war measure. There followed a cruel carpet-bagger exploitation of that race, creating a wound not yet entirely healed, and not the fault of anyone now alive.

And here, a mere 75 years later, was most of the town come to honor the son of parents who had been slaves. Here was the whole town gathered to hear the man grown from the small boy who had played about the washtubs as his mother washed clothes and his crippled father stayed on a 10-acre tenant farm and wove baskets and put bottoms in chairs. He was giving of his voice for the benefit and training of children black and white.

Today he has bought for his brother and for his own home the acres of the old plantation where his mother and father were born as slaves. Roland Hayes has done more for his people in service and by example than most any other member. The progress of those people freed by executive order less than 100 years ago has been unbelievably rapid. And the progress of race relations, when all things are considered, has been beyond what might have been expected. Ignorance and the ill-considered acts of both races have retarded that progress. There are radicals and professional trouble-makers white and black, but progress goes on because of the manhood and the character of those who really contribute to it. Roland Hayes has contributed one of the greatest of voices to the world, but his contribution of sincerity, honesty and character has been the greater contribution to the world and to his people. He remembers the slow ascending steps by which he did arise. He did not accomplish all this fame in a year or in ten. He toiled and worked and struggled for years. He had help from white and black. But he kept working and he remembered what his mother had taught him, that greatness did not mean arrogance; that true greatness was measured by its character. So, we may say that Roland Hayes is a great Georgian. The world knows him. He returns, when he can, to his home in Georgia.

THE PROGRAM WAS UNUSUAL His program was unusual in its variety. He gave them some of Handel and Brahms. He charmed them with one of Franz Schubert's melodies. There followed spirituals and then lyric ballads.

He came forward, for an encore, at the conclusion of the ballads and said: "I have just been told that a very beautiful soul has been called home." Mrs. L. D. Neal, president of the Woman's Club of Calhoun, had died late in the day. She was one of the most popular women in the county. In her memory Hayes stepped forward and sang, after his simple statement, "Steal Away to Jesus." His voice had lost none of its quality. There is in it the sound of violins and of fine silver and gold. He seemed hardly to be saying the words and yet they came clearly to the back of the large auditorium. It was a very tremendous moment and hundreds in the audience wept, unashamed. He is a very great artist.

He closed with two of his own arrangements, "I Stan' an' Fol' My Arms an' I Cry," and "You're Tired." Those two I had never heard before. They are out of the soul and the soil. His last number was "Were You There?"

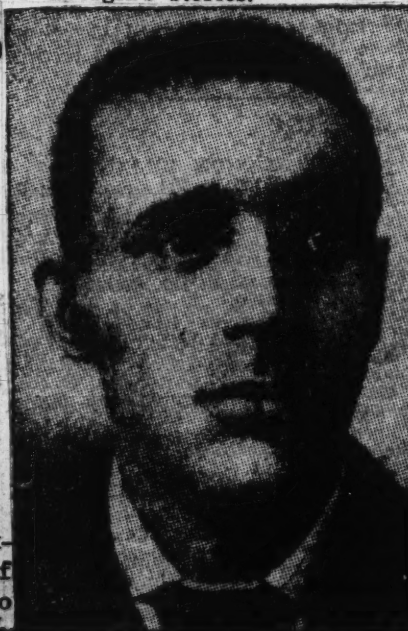
Then came the ovation and he was called back time after time to bow his thanks.

He had conquered poverty. He had washed dishes and he had sung while washing them in a cafe in Chattanooga. I am sure there is a story in that. The thing is, he sang. His mother had sung at her tasks and done them honestly. So did he. There followed Fiske University and more work, and then friends who helped him. And then Europe, long, long years of study and work and then fame.

Somehow it seemed to me, listening to the magic of his voice, that beginning with Sherman and the burning town, and coming all down the years to Thursday night in Calhoun's school auditorium, there was one of the very finest of Georgia's stories.

**Composer Was
Once Favorite
Of Nobility**

**Burial Place
Located In
Philadelphia**



JAMES A. BLAND

PHILADELPHIA—The unmarked and weed-covered grave of James A. Bland, often referred to as the "Negro Schubert," has been found in a cemetery in Bala-Cynwyd, a Philadelphia suburb.

Bland, composer of "Carry Me Back to Ol' Virginny," "O Dem Golden Slippers" and "In the Evening by the Moonlight," died in 1911.

During his life he was star of Callander's English minstrel company, and appeared on the London stage for more than twenty years. He was a favorite of King Edward VII.

When he died he left no will or account of his fifty-seven years of

work. Millions of copies of his 700 songs have been sold.

Dr. James Francis Cooke, editor of "Etude," uncovered some of the facts of the composer's life.

"I visited libraries from coast to coast seeking trace of him. I questioned musicians, educators and historians. None of them had the faintest notion who he was," he said.

While lecturing at Howard University, Dr. Cooke met a professor who knew Bland. The professor, Dr. Kelly Miller, joined the

staff of the university the year Bland left as a student.

Chattanooga, Tenn., Daily Times
August 23, 1939

TO SING HERE



ROLAND HAYES

**RECITAL ARRANGED
FOR ROLAND HAYES**

**Negro Tenor Will Appear at
Memorial Auditorium on
Wednesday, Aug. 30**

Roland Hayes, internationally known Negro tenor soloist, will appear here in recital at Memorial auditorium Wednesday, Aug. 30, it was announced here yesterday by the Rev. C. H. McIver, pastor of Alleyne Memorial A. M. E. Zion church, sponsors.

Arrangements have been made for the former Georgia farm boy to appear here where he spent the major portion of his early years as a student in the public school system, and as a foundry worker six days following his concert tomorrow night in Calhoun, Ga., his birthplace.

Hayes went from Chattanooga to Fisk university, Nashville, received his major voice training in Boston, Mass., and has had a career as a lyric tenor, which won him the title here and

abroad of the "greatest tenor in the Negro race." He has been resting for several weeks at his farm, "Angelmo," near Calhoun, and his appearances in his native surroundings are in the interest of charity, his sponsors state, before beginning his fall concert tour. The recital will be held in the main auditorium and tickets for white and colored will be placed on sale today, according to the Rev. McIver.

CROWD DELIGHTED BY HAYES RECITAL

Negro Tenor Shows Self as Master of Technique and Art in Varied Program

BY JACOB CREMER

When Roland Hayes sings it is clear why Chattanooga is so proud of him and claims him for her own. This Negro tenor, born on a Georgia farm and who once labored as a foundry worker, is a genuine musician; he not only sings with the natural feeling of his race, but he has that understanding of the musical spirit or genius which must be universal and which trait only can enable him to handle his songs, in whatever language and from whatever country, with ease and real sympathy.

He showed this understanding of the musical spirit in his first number in his program last night in Memorial auditorium, an excerpt from Handel's opera, "Semele," which, although in a strange language and with a cultural background so different from his own, the soloist presented with the full dignity and religious spirit of the German master. With Brahms, Hayes was not so successful. Technically he did well, but then, Brahms is a very special discipline. But with Schubert's "Thou Art My Peace," that oft-repeated and wonderful old song, Hayes hushed the audience until his last notes died away and then received the spontaneous applause he so richly deserved. He sang with finely controlled voice, making his tones thin and clear, or rich and gentle as the romantic mood of this love song commanded. In an Italian Seventeenth century chanson d'amour, he showed again that he knew what was wanted, but he was unable to attain the necessary lightness and Italian sprightliness which even the Latin's adversities in love cannot vanquish.

Power Revealed in Spirituals

Hayes' real musicianship is dramatically revealed when he swings from the German and Italian numbers into the spirituals and folk songs of his own people. The real test of a Negro singer, or a singer of any race, is how he sings the songs of his ancestors and culture after training in strange schools and away from home, and after touring foreign lands and mastering a foreign milieu. Can he explore the music of all people and yet remain true to his own? When this test comes, an unfortunate number of eager students fail, neither liv-

ing up to what is their own, or becoming anything more than clever in what they have adopted. But this is not true of Hayes. He has studied here and abroad, and he has sung in the major concert halls and before the rulers of Great Britain, and he can still sing the songs of his people with the sincerity and genuineness with which they must have been originated.

Hayes is proud of his heritage, and that is why he understands it so well. He recognizes the Negro musical talent, and the strength and wealth therein, and as a result he sings "It's Me, Lord," and "Every Time I Feel de Spirit" so that one's nerves tingle, and the whole immensity of the black man's background is thrown open.

Spirit, Technique Supreme

Technically, Hayes has little wanting. His voice control is splendid, his inflection graceful and often delicate. He can surprise with sudden change or lead on by subtle modulation of tone and mood. His attacks are strong, though sometimes too tight, and he has even holding power. The ease of his singing is perhaps strangely in contrast to his seeming physical tenseness, in the way he clasps his hands and holds his body. But one never worries about his singing. He seldom seems to strain; one is always confident he knows where he is and what he can do.

But above this technical excellence, Hayes is a musician who feels as well as knows his medium, and were his mastery of the mechanics of singing less, he would still be a pre-eminent artist.

HUNT FOR NEGRO SONGS IS PLANNED

Spelman Teacher Will Seek Unknown Songs.

A search for the unknown songs of the negro will be launched by Willis Laurence James, member of the faculty of Spelman College, under a special grant from the General Education Board to engage in field research.

James will visit portions of Alabama, Georgia, South Carolina, Louisiana, and Mississippi in his hunt for songs. He now has one of the largest collections of unpublished and generally unknown spirituals in the country. Many of the work songs in his present collection were found on an old sugar plantation in Baker, La., to which Leland College was moved in 1923.

Famous Colored Turner Layton, Now Residing In London, Collects As Music Company In New York Settles

Paid Royalties From "After You've Gone", "Way Down Yonder In New Orleans", And Other Melodies

A modern revival of the melodies "After You've Gone" and "Way Down Yonder In New Orleans" followed the recently settled law suit by representatives of Turner Layton, famous composer and concert artist against the Broadway Music Corporation for royalties amounting to thousands of dollars.

By a stipulation filed in the New York courts, the parties entered into an agreement and the case was settled by the Broadway Music Corporation making a voluntary payment of a certain sum of money to Layton, now residing in London, England, through his attorney, Raymond Pace Alexander.

The stipulation filed of record became important because it was noted that new contracts have been entered into for the television use of the musical composition "After You've Gone", and that a new motion picture, in course of production, is using the song as an important feature.

The royalties and revenue coming from the motion picture is taken care of in the songs mentioned for television purposes.

Became Sole Possessor

Layton and his partner, Henry Cramer, now deceased, composed "After You've Gone", "Way Down Yonder In New Orleans", and "Sweet Emma, My Gal", and copyrighted them. After Cramer's death, Layton became the sole possessor of the copyrights.

Under a contract between Layton and the Broadway Music Corporation, the Corporation conducted the distribution of the songs for a period of nearly 15 years with a right to renew after the expiration of the 15 year period. The royalties, amounting to thousands of dollars, were to be paid at intervals to Layton at his London address.

In the suit instituted in New York, it was stated that the royalties were never paid. The litigation, instituted through Layton's attorney, Raymond Pace Alexander, cited the Broadway Music Corporation for failure to pay the sum representing the royalties, and also included a restraint order to prevent the collection of any other fur-

ther orders, and a cancellation of rights to the Corporation. Layton has been living in England since 1923, where he engaged in concert work.

Roland Hayes Announces Concert Tour

NEW YORK — Roland Hayes tenor, is opening his season on October 5, with a recital in Pittsburgh. Following this he journeys through the South where he will fulfill engagements in the States of Georgia, Mississippi and Texas, concluding in that territory until early November.

In January, he is scheduled for appearance in the North Central States, where he will give recitals in Minneapolis, St. Cloud, and Fargo, N.D., following which he will be heard in Salt Lake City.

From there he journeys to the Pacific Coast, returning again for appearances in the East in March and April.

Roland Hayes Returns Here To Thrill Local Music Fans

Still Ranking Tenor Despite Toll Of Years

Diversified Program Includes "Xango", African Fetish Chant

Singing to a disarming house, but with the inspired fervor of a true artist, Roland Hayes, slight, graying tenor, returned to the Philadelphia scene last Monday night, in a recital at the Academy of Music.

He offered a program diversified in range and peculiarly suited to his voice; a voice still robust, still possessed of a certain whistling quality, but with the loss of its flute-like clarity in the upper register.

Hayes, sensitive to all the delicate shadings in the field of classical music, launched his program with 17th Century Italian music written by Bononcini and Monteverdi. Particularly in "Maladetto Sia l'Aspetto," by Monteverdi, did his voice show to marked advantage.

Canny recitalist that he is, Hayes selected numbers well within the range of his still splendid voice.

Two of the more ambitious and difficult numbers on his program were "Am Sontag Morgen," by Brahms and a group of "Eight Epithets," by Walter de la Mare, set to music by Theodore Chanle. In both instances Hayes expressively interpreted the intended feeling.

To this reviewer, despite its unfamiliarity and the very strangeness of its "newness," one of the numbers that stood out in bold relief against a background of more formal music was "Xango," an African fetish chant. Hayes' rendition of this simply constructed musical number fairly reeked of jungle drums and black-as-night forests. Too, it was evident that he gained personal satisfaction in the projection of this number.

In concluding his program he resorted to the customary "finale" of Negro recitalists: spirituals. Of this group "Lit'l Boy," arranged by Per-

cival Parham, his former accompanist, showed his delicately-moulded voice to best advantage, and brought forth the deep spiritual qualities of his personality.

Hayes, now a veteran of the concert stage, is still an outstanding tenor, but age has begun to exact its toll.

He was presented here by Mrs. Lela Fountain, her initial venture in such an undertaking. Despite the apparent paucity of the crowd, box office figures gave the attendance at slightly less than 1,500.

Hayes was sympathetically and admirably accompanied by Reginald Boardman.

Miss Anderson Sings For AKA Conclave

DETROIT—All-day meetings from 10 to 6 and executive committee sessions until way into the morning did not prevent the sorors of Alpha Kappa Alpha and the fraers of Kappa Alpha Psi from having a "ball" during their annual meetings here last week. Snow, cold and wind did not stop the goings and comings to and from of private, invitational and public affairs planned by the locals. However even the visitors wondered how any one could take in everything and still stay awake at meetings.

Before all the delegates had arrived in the city Gamma Lambda Chapter of Alpha Phi Alpha had its annual dance at Finnish Hall. It was a gay affair, although the streets were full of lust and snow and many a lady had to be taken in the escort's arms over watery places.

Tuesday brought musical tea for visiting ladies in the Art Museum Lounge by the Sphinx Auxiliary in the early evening preceding the joint public meeting of the AKA's and the Kappas in the same building. Next followed the joint open dance of the convening organizations at the very beautiful Arcadia Ballroom with Savoy-style "swing" furnished by Glosster Currents' orchestra.

Luncheon at the Booker T. Washington Noonday Luncheon Club started Wednesday's social affairs, with another luncheon especially for visiting Kappa wives—the Silhouettes—at

the Lucy Thurman Y. W. C. A.

Miss Anderson Sings
Marian Anderson's recital at Orchestra Hall in the evening was the highlight of the cultural program for both Detroiters and visitors, as tickets were sold out days before the recital. Incidentally, Mrs. Nellie Watts, local AKA, came in for overwhelming praise for the part she played as promoter of the recital—a role she has filled more than once now in bringing outstanding artists to this city.

Omega Psi Phi topped Wednesday evening with a formal dance at the Mayfair Ballroom.

Thursday was just as full with luncheon by Sigma Gamma Rho at the Frog Club; cocktail party for Silhouettes in the afternoon and by Iota Phi Lambda in the evening at Nacirema Club. The night closed with Delta Sigma Theta's formal at the spacious and colorful Graystone Ballroom; the AKA closed prom at the Hancoc House, and the closed Kappa banquet.

The Kappas closed Grand Chapter Prom came on Friday evening at the Mayfair, with a colorful turning out of the visiting and local ladies, and many additional Kappa men coming for this traditional event.

Most unique this year was the breakfast dance at the Great Lakes Country Club at Holly, Michigan, with the Great Lakes Mutual Insurance Company as host.

It was a great Greek-letter week socially, and it was necessary weeks ago to ask prospective hosts not to sponsor any more entertainments.

Jitterbugs Aren't Crazy, They Are Just Human, Educators Conclude

"Even College Professors Might Enjoy Swing—If They Would Let Themselves Go," Instructors Report

BY JOSEPH A. RAWLINGS

EVANSTON, Ill.—(AP)—A group of university instructors looked at the acrobatic gyrations of that species known as the jitterbug Saturday and concluded that maybe swing caperings were not lost motions after all.

The educators took the jitterbug apart psychologically and otherwise; came out with varying observations including this one from Dr. John J. B. Morgan, Northwestern University psychologist, cent years.

"Even college professors might enjoy swing—if they would let themselves go," he said.

Jitterbug dancing, lambasted in some quarters as a menace to health—far too violent for a place on the ballroom floor—is popular, Dr. Morgan said, for the same reasons that golf and baseball are "because those who like it respond to the motor rather than the intellectual."

"Swing music" is based on contagious rhythms and our response to rhythm is ballistic—that is, all the energy involved in the impulse comes at the beginning of the movement. It's the same type of response that we make in hitting or throwing something.

"Sophisticated persons feel that such motor responses are beneath their dignity and they refuse to enjoy swing music for the same reasons that make them refuse to respond to the mood of a revival meeting."

Dr. Morgan said that "anything young people enjoy is a good substitute for rowdyism;" added that he disagreed entirely with the theory advanced in some quarters that "jitterbugging" was related to the same thing that recently resulted in "mass hysteria" when radio listeners heard a dramatization of an attack on the world by "the men from Mars."

"In the first place, the radio broadcast brought about a fear response and music brings a response of enjoyment. Besides it is inaccurate to refer to all strong emotional states as hysterical. Neither the broadcast nor swing music results in hysteria."

Another of the commentators, Max Krone, director of Northwestern University's choral groups, saw the jitterbug idea adding something to the American language:

"In my opinion, a good many swing terms will probably be incorporated into common speech because of their vividness."

"An amazing aspect of swing is the fertility of arrangers in adapting the music of great composers to their idiom."

Krone added that while he did not believe swing was rich in orig-

A good African drummer, he said, could get rhythms unmatched by American dance bands. "Swing has been the most stimulating thing that has happened in the last few years. It has affected rhythm and orchestration in particular."

Swing was endorsed as "wonderful exercise" by Miss Agnes Jones, assistant professor of physical education at Northwestern and a specialist in the field of dancing:

"My only objection to it, is that the surroundings are not usually appropriate to intense physical exertion. The dancers are inappropriately dressed for violent exercise, and the dance halls are often stuffy, smoky, hot and poorly ventilated."

National Blues Week Being 'Idea-ed' To Honor W. C. Handy, George Gershwin

Affair Will Mark Silver Jubilee of the Blues As An Historical Part of American Music—Notables Will Participate.

NEW YORK, Jan. 5—The most extensive plans in the history of modern music are centered here this week as members of the American Music Society begin preparations for the first national "blues" week in honor of the 25th anniversary of the first indigo song, "Memphis Blues."

The gigantic affair is being idea-ed for this coming April and is to be high-lighted by two monster shows scheduled for this city, in addition to several in Memphis, St. Louis and Hollywood. The silver jubilee of the blues as a historic part of American music, will honor W. C. Handy, the recognized father of the blues, and the late George Gershwin.

Slated to begin here April 23rd with an opening concert at Carnegie hall, Mayor La Guardia will act as headliner and present to the mayors of St. Louis and Memphis, portraits of their prize son, William C. Handy, who composed the "Memphis Blues" and the "St. Louis Blues" in honor of those cities. On the heels of the Carnegie hall concert, another will follow the same week at Madison Square Garden presenting an all-colored talent lineup. There are also plans for a huge ball at the Waldorf-Astoria hotel at which attending women will all wear blue.

For the Carnegie Hall affair some of the country's best known artists are being contacted to appear. Among those to be listed are Lawrence Tibbett and Gertrude Lawrence of operatic fame; Paul Whiteman to play George Gershwin's "Rhapsody in Blue" with several other well knowns musically as features. The Hollywood part is to be handled by L. Wolfe Gilbert. All affairs scheduled are to be done on a non-commercial basis with local charities acting as underwriters to share in the profits.

The committees acting as heads through the East and the West will be composed of such well knowns as Fredi Washington, Louie Armstrong, Fred Astaire, Earl Carroll, Noel Coward, Bing Crosby, Isidor Witmark, Harry T. Burleigh, Libby Holman and several others.

Duke Ellington A Smash In Concert At N. Y. College

NEW YORK, Jan. (ANP)—Eighteen hundred persons, white and colored, young and old, spent a most trying evening. Tuesday in Great hall at City College when Duke Ellington swung out with his scintillating tunes and the aforementioned 1800 persons were forced to sit in chairs—although a little pious tapping of toes against the floor of City college was permissible.

The Duke swung out and how—and reached his crowning performance in the presentation of a piece not his, but certainly played out in the most approved swing style, Mahaninon's "Prelude in C Sharp Minor."

Twenty-six numbers comprised the program, 25 of which were Ellington. Without a doubt, his aggregation is the finest band colored America can produce and with the master himself conducting, the most astonishing results are attained.

Beginning his program with an old favorite, "East St. Louis Toodle-oo," Ellington related in masterly fashion the history of each number or what inspired the writing of that particular tune.

Included on the program were "Sophisticated Lady," "Black and Tan Fantasy," "Creole Love Song," "Asure," "Caravan," and "Solitude." Other numbers included a four-part work, "Reminiscing in Tempo" which as Mr. Ellington said, was what a person sits and thinks about—just things that run through a person's mind.

Then there were numbers by the concert artists with the band, Barney Bigard, clarinet; Rex Stewart, trumpet; Cootie Williams, trumpet. Each of these offered a difficult number displaying unusual talent on the instrument played.

The bands within a band were then offered with Johnny Hodges, Barney Bigard, Cootie Williams and Rex



DUKE ELLINGTON

Stewart leading various combinations of the band. This was a particularly pleasing innovation and gave the crowd an opportunity to see the mer in individual groups giving "jam sessions."

At this point Miss Ivy Anderson, songstress with the band, was presented. She did three numbers, the best of which was an impression of Florence Mills in her world famous "I'm a Little Blackbird, Looking for a Blackbird." This brought the house down. The program closed with Miss Anderson singing by request, "Solitude."

Ellington introduced a number of new compositions, one "Le Jazz Hot," dedicated to Panassie, the noted French critic who visited America recently and called Ellington's the best band in the country.



HERE'S ROLAND HAYES, tenor

Roland Hayes Declines Offer

Columbus (C) Advocate * 1-28-39

Among the points brought out in concert, his first appearance here in Sunday's Forum at Second Baptist Church was a story of how Roland Hayes had turned down a large move contract starting at a hundred thousand dollars as first offer and ending in a half a million dollars. The company, it seems, wanted the noted tenor to portray colored people in a ludicrous way and he declined any role which would make buffons of colored people.

Roland Hayes comes to Memorial Hall on Tuesday, Feb 14 to give a

several seasons. Shiloh Baptist Church is bringing him to Columbus. The report is that tickets are moving very satisfactorily.

Singing Of Spirituals Pleases

Review was
Listeners In

High Gear As
4-6-39
Contralto Sings

Atlanta
By Gamewell Valentine

Marian Anderson won the love of a mixed and enthusiastic audience Wednesday evening at the municipal auditorium in a song recital, which proved the many flattering criticisms written about her.

The illustrious contralto sang a program consisting mostly of German leieder, represented by Haendel, Schubert and Schumann. Miss Anderson's exceptional range made her a soprano in many items, yet, she delved into her lower register enough which showed her to be a contralto.

The first group was composed of Tutta Raccolta, Der Floete Welch Gefuehl, both by Haendel and A Bruno Vestiti (Carissimi). The second group of five numbers, three by Schubert and the remaining two by Schumann, were the cream of songs. Schubert's sprightly Die Voegel and the well liked Ave Maria were heartily acclaimed by the audience.

There was the aria, "Casta Diva" from Norma by Bellini. Lullaby (Cyril Scott), Rivets, Charles Cohen), Deserted Street (Vehanen), Summer (Chaminade) and The Girl the Boys All Love (Vehanen). Miss Anderson's voice is big, clear and well fixed. Placement is under her control, and the bell like tones flow and float.

AUDIENCE WARM

Her audience waxed warmer and more demonstrative with each number. When the last group, which was Negro spirituals, was reached, the entire house was in high gear; applause and more applause demanded encores. Miss Anderson's interpretation of Negro folk songs has grown to be individual and characteristic. They were Sinner, Please Don't Let Dis Harvest Pass, (Burleigh), De Gospel Train, (Burleigh), Tramping (Boatner) and Dere's No Hidin' Place Down Dere, arranged by Brown.

Miss Anderson, evidently, chose her spirituals with care according to her style and adaptability. Her interpretations were appropriately serious and similarly witty. Especially was this seen in Dere's No Hidin' Place Down Dere.

At the end of the printed program, the singer rendered the spiritual, Heaven; the old English song, Cuckoo, which was sung magnificently bringing out many varied moods of Miss Anderson, and Coming Through the Rye.

The audience was a well satisfied one, which filled the auditorium from bottom to top. Franz Rupp served competently and artistically at the piano and shared honors during the evening with the artist.

Winston-Salem Singers To Appear Before King, Queen

WASHINGTON—Marian Anderson, contralto, who sang an open air concert here on Easter Sunday after being barred from the D. A. R.'s Constitution Hall, will sing for the king and queen of England at a White House dinner June 8.

Mrs. Roosevelt disclosed today that Miss Anderson and Lawrence Tibbett, Metropolitan Opera tenor would appear on a musical program designed to show the origins and the heights of American music and talent.

A WPA-trained Negro chorus which sang for President Roosevelt at Chapel Hill, N. C. will present spirituals and native tunes.

The chorus will consist of the Nell Hunter Singers, which is composed of talent from Durham and Winston-Salem.

Special interest attached to the selection of Marian Anderson for the White House conference be-

Phillipa Schuyler *Depends 6-17-39 Chicago* Wins Musical Honors

NEW YORK, June 16.—Phillipa Duke Schuyler, of 320 Manhattan avenue, won a rating of "Excellent

Plus" and also place on the national honor roll Friday on the second day of recent the National Piano Tournament at Sohmer Recital hall, 31 West Fifty-seventh St. Having been declared a genius

by critics, Phillipa has a memorized repertoire of more than fifty works, including several of her own compositions. She has also won many other awards.

The young talented musician is the daughter of Mr. and Mrs. George Schuyler, and is only seven years old. Another Harlemito to receive distinction in the tournament was five-year-old Alberta Grant, 315 West 113th street, who was rated "excellent." Both girls are students of Arnetta Jones.



Miss Schuyler

HENRY FORD HEARS CHOIR



High point of the recent itinerary of the West Virginia State college cappella choir of Institute, W. Va., was the program given on mother's day in the famous Ford chapel at Dearborn, Michigan. After the concert Mr. and Mrs. Henry Ford entertained the group in the Old Clinton inn where many of the invaluable relics of Abraham Lincoln have been enshrined by Mr. Ford. Pictured, left to right: Miss Gladys Byrd Johnson, director of the choir; Henry Ford, Mrs. Ford, Mrs. Charles Stephens, director social work, diocese of Detroit, Episcopalian church and Charles Stephens.

Night Club Singer Records Song About Lynchings In South

Billie Holiday, blues singer at New York's swank Cafe Society night club in Sheridan Square is now heard in what is believed to be the first phonograph recording in America of a popular song that has lynching as its theme.

The record is "Strange Fruit."

the haunting melody, manufactured and distributed by the Commodore Music Shops, 114 East 42nd street.

"The music is very beautiful and Miss Holiday sings the piece with extraordinary power," said Walter White, secretary of the N. A. A. C. P. A verse from the song, which was written by Lewis Allan, a New York school teacher follows:

"Southern trees bear a strange fruit,
Blood on the leaves and blood at the root,
Black bodies swinging in the Southern breeze,
Strange fruit hanging from the

poplar trees.
Miss Holiday sings it nightly at Cafe Society.

Compositions By Negroes Recalled Here

By George Harris

The musical accomplishments of the Negro race are prominent in our minds in connection with the honor bestowed on Marian Anderson here Sunday. An interesting summary of this is being presented to the public by an exhibition of music by Negro composers in the lecture room of the Richmond Public Library on Franklin Street. This opens at 2 P. M. today and will be open from 2 until 6 P. M. on the remaining afternoons of this week. These musical compositions are from the collection of Arthur B. Spingarn, chairman of the National League Committee of the National Association for the Advancement of Colored People, and it is the Spingarn Medal which is to be presented to Miss Anderson.

This collection represents a broad scope of creative musical activity, including popular music from a long period of time, arrangements of spirituals and serious music for voice, for piano and for violin. In the field of popular music there are brought back out of the past such names as May Irwin and Anna Held, whose vehicles of success were often the music of Negro composers. With Marion Cook, Fred J. Work, Clarence C. White and others appear as the successful interpreters of typical Negro music to the general public, with Dr. R. Nathaniel Dett raising this interpretation to a great art. And in the realm of purely creative composition we have among others Antonio Carlos Gomes, Harry T. Burleigh and Samuel Coleridge-Taylor.

Foreign Negroes Recalled

The least familiar of these three is Gomes, born in Brazil, and successfully active in Milan, the center of Italian opera. He established his fame with his opera, "Il Guarany," which was produced at La Scala in 1870, and was given shortly afterwards in Genoa, Florence and Rome, and two years later in London.

With his choral setting of "Hiawatha" produced in 1898, Coleridge-Taylor attained in England a fame that soon spread to America. Born in 1875 in London of a West African father and an English mother, he showed early

musical talent in the fields of voice and violin. He studied composition with the finest teachers in England, and soon won recognition for his characteristic style. His list of works is a long one, covering all the forms from vocal and instrumental solo to the choral and orchestral.

Dr. Dett was born in Drummondville, Quebec, and had his musical education at the Oberlin Conservatory, where he won a Mus. B. in 1908—said to be the first Negro to receive this degree for original composition. He has appeared as pianist in important cities, but his fame comes more from his compositions based on Negro music and his training of Negro choruses. He was head of the vocal department of Hampton Institute for 20 years, developing there a wonderful type of choral singing that is familiar in Richmond, and is now head of the music department of Bennett College at Greensboro, N. C.

Bunnell, Fla., Tribune
June 22, 1939

South's Folk Songs Now In Archives Of Congress Library

Recording representative songs of the cotton-mill workers and tenant farmers of the Upper South Carolina hill country and the Palmetto State chain gangs, has been completed by John A. Lomox, Curator of the American folklore archives of the Library of Congress in Washington, assisted by C. F. Adams of Seneca, S. C., President of the South Carolina Singing Convention, and Ben Rebortson, Clemson writer.

Mr. Lomox made records of singing WPA workers digging a ditch at Calhoun, of Clemson cooks, and of the congregations of Big Abel and Little Hope, Negro churches near Clemson.

The Carolina-Georgia Singing Festival at Toccoa Falls, Ga., with its choirs of 5,000 white voices, sang old-time hymns, including "King Jesus," and "Mighty Rocky Road." The songs will form part of a collection of contemporary American music being gathered for permanent preservation by the Library of Congress.

CHOIR WINS FIRST PLACE



Earl F. Bulingbrough, teacher of music at the Douglass High school, Webster Groves, Mo., whose a cappella choir won first place in the Missouri Negro Interscholastic Music Association contests at Lincoln University, May 28. Mr. Bulingbrough was elected secretary-treasurer of the Association.

'Wings Over Jordan' Ends Eastern Trip

CLEVELAND, Ohio, June 18—The Gethsemane Singers, headed by Rev. Glenn T. Settles, returned from their first trip to the nation's great metropolis, New York, very happy over the enthusiastic reception received there.

On Decoration night, the radio artists of "Wings Over Jordan" fame, appeared before a packed audience at Abyssinia Baptist church. It was their first appearance in New York.

In Baltimore, over 18,000 people are reported to have packed the Fifth Regiment Armory to listen to the singers. At Pittsburgh, they appeared at the Syria Mosque, un-

der the auspices of the Nazarene and Community Baptist churches. Here over 3,000 people heard them. Soloists on the trip were Olive Thompson, Albert Meadows, Paul Breckenridge and Louise Jones. Miss Jones substituted for Mrs. Spearman who was unable to make the trip.

ASSEMBLY MAY MAKE 'VIRGINNY' OFFICIAL

Carroll 6-9-39
Movements Launched to Have
Virginia General Assembly
Name Bland's "Carry Me
Back to Ole Virginny" As
State Song—Lions to Erect
Memorial At Grave of
Composer.

Antony
RICHMOND, Va., Dec. 7—

(Special) — Separate movements have been launched here within the past few weeks to have the General Assembly designate "Carry Me Back to Ole Virginny," one of America's old and most beloved melodies, as the official song of the State of Virginia, and to erect a memorial at the now unmarked grave in Merion Cemetery in a suburb of Philadelphia, Pa., of the composer of the famous song, James A. Bland, gifted Negro composer, who died in that city May 5, 1911.

Covered with grass and brambles, the grave was discovered and identified a few weeks ago, through the devoted and untiring research of Prof. Kelly Miller of Howard University.

The State Conservation Commission has recommended that the General Assembly, which meets next month, enact the necessary legislation, and the Lions Clubs of Virginia has completed a program for raising funds to finance the memorial. If these plans go through, as they are expected to, Bland will be the first of his race ever to be so honored in the history of the nation.

Descended from a line of South Carolina freedmen, James A. Bland

was born in Flushing, L. I., October 22, 1854. His talent for music, which manifested itself when he was still a small boy, developed so rapidly he soon came to be regarded as a prodigy and in his early teens, joined the minstrel show organization of Billy Kersands, with which he later toured Europe.

He wrote "Carry Me Back to Ole Virginny" in 1875, but though it was to prove the most famous, it was only one of the more than 700 ballads and melodies he composed during his lifetime, including the well-known "Oh! Dem Golden Slippers," and "In the Evening By the Moonlight."

Birmingham, Ala. News
December 3, 1939

Memphis Negroes Dance All Night In "Blues Bowl"

MEMPHIS—(P)—The clear, brassy notes of smiling Bill Handy's golden trumpet still echoed "The Memphis Blues" down Beale Street as dance-weary Negroes trudged home along the dingy avenue at dawn Saturday.

Ole Bill was the toast of the town Friday night as Negroes from miles around danced and sang at "Blues Bowl" festivities. Beale Street hardened back to its halcyon days of the honky tonk, when Handy's "Smoky Blues" set a new musical tempo that found its way around the world.

There was a football game, too. Booker T. Washington High, of Memphis, beat Merry High, of Jackson, Tenn., 13 to 7.

But the festivities were ended with the dawn and the 68-year-old publisher, home from Harlem, sat with cronies of the hurdy-gurdy days talking of the moody music they had introduced 44 years before.

"The blues? It'd be just as popular now as it was then if we'd give it swing titles and let popular bands play it," Handy commented. "There's really not much difference between swing and the blues."

Handy hasn't written a blues number in years.

Handy right now is waging a fight against writers of books about the blues who are taking from him all credit for founding the music.

"The blues was born in Beale Street," he thundered. "It's my music. We played it all over the Southland before anybody else. There's never been anything like it—even ragtime."

IN PROGRAM OF FOLK SONGS



Paul Robeson, noted actor-singer, will appear in a program of songs of the people at the symposium-reception, "Spain's Culture in Exile," at the Hotel Roosevelt, Madison Ave. and 45th St., tomorrow evening. Other participants include Louis Aragon and Constanca De La Mora. Proceeds go to aid Spanish Refugee Relief Campaign.

NEGRO CHURCH CHOIR TO SING IN RYAN WOODS

Patton's Studio
7-2-39
Is Third in Series of Forest Concerts.

Negro spirituals, interpreted by one of the foremost midwestern colored choirs, will lull picnickers in Dan Ryan woods, 87th street and Western avenue, between 4 and 5 o'clock this afternoon. They will be sung by 100 men and women of the Metropolitan Church choir under the direction of J. Wesley Jones. The concert will be the third of seven scheduled for this forest preserve during June and July by THE CHICAGO TRIBUNE and the board of Cook county commissioners.



J. Wesley Jones.

The Metropolitan's regular personnel will be augmented for the concert by the Clef Barons, a colored quartet widely known for radio, concert, and banquet performances. The Barons consist of Merton Smith and John Kelly, tenors, Albert Page, baritone, and Arthur Logan, bass. Miss Mary Walker Robinson will be accompanist. Master of ceremonies for the concert will be David Kellum, editor of the Chicago Defender.

Choral concerts on three sides of the city are presented each week. Today the Chicago and North Western Railway Choral club will be heard in Thatcher woods, River Forest, and the Century Male chorus will appear in Caldwell woods, Milwaukee and Devon avenues.

Tribute to Concerts.

C. W. Bergquist, vice president of civic affairs for the Chicago Association of Commerce, added his indorsement recently to the many others

Sing in Vespers Today



Patton's Studio
7-2-39
The Clef Barons quartet will appear in Dan Ryan woods, 87th street and Western avenue, today to augment the Metropolitan church choir in presenting the third in the series of choral concerts sponsored on Sunday afternoons in the forest preserves by The Tribune, with the co-operation of the board of Cook county commissioners. J. Wesley Jones will direct the ensemble in a program of famous Negro spirituals. The Barons are (left to right) Arthur Logan, Albert Page, John Kelly, and Merton Smith, with Mary Robinson, accompanist. (Patton's Studio.)

that have been offered by civic leaders in regard to THE TRIBUNE'S Sunday concerts.

"The second annual series of choral concerts in the forest preserves adds another feature to Chicago's already unmatched cultural calendar," he said. "While undoubtedly thousands of Chicagoans will flock to the twenty-one programs, their greatest value to our city is the picture they present to the outside world of the real Chicago with its ceaseless demands for the better things of life."

The Metropolitan choir was organized eighteen years ago and for seven years was a regular feature on radio station WLS. It is commonly known as the Metropolitan Prize Winning and Radio choir.

Soloists to Be Heard.

Soloists who will be heard today are Magnolia Lewis, E. Bernice Coleman, John Burdette, Clara Bolton, C. V. Blackman, A. R. Phillips, Blanche

Tallahassee, Fla. Democrat
June 23, 1939.

Colored Choirs Will Give Public Concert

The public of Tallahassee is invited to attend a musical program given by a group of singers from five of the city's leading colored choirs at the colored Bethel Baptist church, Sunday, June 25 at 8 p. m.

Talladega, Ala., Daily Home
June 23, 1939

NEGRO BARTONE

TO BE HEARD HERE

Earl H. Williams, a noted and promising baritone soloist is here on a short visit. Williams, a recent graduate of Tuskegee, for six years a member, and the last three years served as president and assistant director of the nationally-known world famous Tuskegee Choir of which William L. Dawson, a native of Anniston, Ala., is conductor.

In the near future Williams is to begin his recital tour in the neighboring Alabama towns and cities as follows: Anniston, Gadsden, Birmingham, Selma, and Montgomery. These recitals will be sponsored by local churches, organizations within the churches, Parent-Teacher Associations, the American Legion, the Elks, The Masons, and other music lover's clubs.

William has received return engagements in Florida to make this Fall where enthusiastic audiences of both races are satisfied with his singing of masterpieces, classics, work songs, and favorite Negro spirituals.

Williams will be presented here in Talladega in a song recital by the Mt. Canaan Baptist Church, July 2. For an evening of perfect performance and entertainment, hear and witness this event of the season.

Orrin Southern Plays At U. of C.

Orrin Clayton Southern, Jr., noted organist, was heard in recital on Sunday evening at the University of Chicago. The program of evening organ music was given in Rockefeller Memorial Chapel. Mr. Southern, who long since has earned the coveted A. G. O., was unusually fine. He included in his program, "Prelude and Fugue in E Minor" by Bach; "Sonatina" (Bach); "Cantileme Pastorale" (Guilmant) and the "Chorale in A Minor" (Cesar Franck).

Boy, 17, Soloist With

Denver Symphony

DENVER, Colo. (ANP)—A 17-year old Negro boy, Eugene Gash, was guest soloist with the Denver Civic Symphony Orchestra at its second concert held Sunday afternoon, November 25 at the Denver auditorium. A pianist of remarkable ability, young Gash was called back for two encores by the audience that packed the auditorium. The orchestra is conducted by Horace E. Tureman.

SING AT NEW YORK'S WORLD FAIR



World's Fair, New Yrk, July 8
—As a musical feature of the Connecticut day observance at the World's Fair, the famous Tuskegee Institute male quintet rendered a program of traditional Negro spirituals in the fair's "Temple of Religion," before an audience of 800 persons. The program included arrangements by Burleigh and Dawson in addition to the usual spirituals. "Swing Low Sweet Chariot" was the feature number.

The Tuskegee singers are now

making a tour of the East on behalf of the work of Tuskegee Institute. Its members are: Otis D. Wright, first tenor, a senior student at Tuskegee Institute; Charles R. Fox, second tenor, also a senior student; Willis Brown, second tenor, a sophomore student; Richard Montgomery, baritone, a Tuskegee graduate, and William A. Wiley, bass and director, also a graduate. Frank P. Chisholm, field secretary of Tuskegee Institute, accompanied the Tus-

Assembly to Be Asked To Take Action

Journal and Guide
"Carry Me Back To
Old Virginia"

50 Years Old

12-9-39

WASHINGTON, D. C.—(ANP)—Concerted action of several civic associations and organizations is about to have James A. Bland's well-known "Carry Me Back to Old Virginia" adopted as the official state song. More than 50 years of popularity during which time the song has been sung, whistled and hummed by thousands few knew that its author was a Negro.

An indication of the popularity of the composition is revealed in the sales of phonograph recordings made by the late Alma Gluck. Over 1,000,000 records have been sold, the Virginia Conservation Commission reported after a study of the acceptance of the composition.

Miss Gluck was induced to sing the number after she had been guest artist several times at the annual music week conducted under the auspices of the Wednesday Club, an organization which for years sponsored annual concerts featuring Metropolitan Opera stars in the capital of the Confederacy.

The commission has adopted unanimously a resolution memorializing the general assembly, which meets in January, to make the song the official song of the commonwealth. The state agency has been using the song in its sound motion pictures distributed during the past years to advertise Virginia.

However, not all organizations which have discussed the song have indorsed it. The Virginia Federation of Music Clubs, after sharp debate, voted recently at its annual convention to recommend adoption, instead, of "Old Virginia," a composition by W. A. Ruebush of Harrisonburg and J. W. Wayland, formerly a teacher at Madison College of Harrisonburg.

Speaking editorially, however, the "Washington Star" declares that, "In a way the proceedings before the legislature at Richmond will seem foolish and futile. Bland's melody is the song that immediately comes to mind whenever Virginia and music are mentioned. Long usage rather than legislative action makes a song. It is fitting

way suffer is the opinion of those who have heard the tune supposed to supplant it.

enough that the legislature recognize its appeal by making it official, but it is hard to imagine any move the assembly could make that would be more perfunctory. Whatever action is taken, the popularity of the tune will in no

Young Negro Soprano Gets Ovation at Debut

Daily Worker 11-22-39 N.Y. City

By Milton Howard

Miss Dorothy Maynor, young Negro soprano, made her New York debut at Town Hall Sunday night, and it is surprising that the place still stands. The young singer created a sensation. She stirred the audience to such a pitch of excitement that only the final drawing of the curtains forced them out into the streets after they had listened almost three hours to the kind of singing you dream about but rarely hear.

She unflinchingly tackled the widest possible range of vocal schools and emerged triumphant in each. She essayed the Handel "O'Sleep" and the opening arched phrase, so cruel to any vocal art less than masterful, was wrought as a miracle of breath control, sustained shading, perfect trill, and sense of form.

She possesses a beautiful metta voce, restricting the tonal volume but keeping it pure and prolonged by the virtuosity of her control. In the group of Lieder she astonished the listener by displaying her talent in this form, making especially notable use of the messa di voce, the art of projecting a note and sending it through a sharp change in volume at the same level and then returning to the original half-volume. With this at her command, she delivered the Schubert "Du Bist Die Ruh" and Schumann's "Die Nacht" with wonderful effect.

Her performance of the Lieder contained fully what the connoisseurs of this form love to call "atmosphere." But she surpassed most of the Lieder specialists in her insistence that neither Schubert nor Schumann, especially Schubert, wrote songs out of a sense of fragility or cuteness. Her "Gretchen Am Spinnrad" rang with dramatic depth which was perfectly adjusted to the song's content, neither pseudo-profound nor concert-platform sentimentality in which Schubert's mature expressiveness is so ignored by a certain type of Lieder singer.

The spiritual group she placed as

the third and not at the end of the program, indicating, as it seemed, her belief that no concessions would be made to anyone who imagined they could patronize her art by withholding approval until she reached her "natural" group at the end of the concert where strict criticism would generously unbend. She sang them with deep feeling, with an art which concealed itself and took no folk character. She "swung" the opening phrases of "Communion" in a way that showed how unerring is her feeling for the inner beat and rhythm which breaks away from the strict pattern under the urge of the inner emotion.

And yet after all this, there remained to be what is perhaps the most interesting fact of all. She unquestionably senses the true mode of the great Italian operatic school, with its frank adoration of vocal intensity, unleashed, torrential. Her style here needs the final touches of technical perfection for the coloratura technique. The Mozart aria from Don Giovanni, "Non Mi Dir", in which she expressed exquisitely the pathos of the opening phrase, nevertheless found her balked by the sweeping bravura of its close so that one felt her conquering the notes only at the expense of an effort which left the full drama of the aria unexpressed. But the "Depuis Le Jour" which she threw in as an encore after an evening which would have left most singers panting, was a triumph of the operatic style.

With Miss Marian Anderson, she reveals the possibility that perhaps the Negro people will lead the way in giving us another "great age of singers" of which the present generation knows only from records and

legends.

She brings back the sense of thrill to singing. She removes the cobwebs from the concert halls where routine and studio sterility predominate. A new star is rising.



DOROTHY MAYNOR

MRS. LANDON HAS AUDITION FOR SINGER

11-24-39
Wife of Ex-Governor Is Impressed With Voice of

Kansas Citian

TOPEKA, Kas. In the drawing room of the large, white early American mansion of Alf M. Landon, 1936 Republican candidate for President, Mrs. Landon held a private audition Monday evening, November 20, for a talented young singer, Miss Nadyne E. Brewer of Kansas City, Kas.

After Miss Brewer, mezzo so-

prano, had sung a program of classical songs and spirituals, Mrs. Landon, herself an accomplished musician, said that the young singer had a voice of great promise and offered her assistance in the training and development of her vocal talents.

Miss Brewer was brought to the attention of the former governor's wife by Mrs. Beatrice Childs, prominent club woman and influential Republican leader of Kansas City, Kas. Mrs. Childs, who has had an interest in Miss Brewer since her unusual voice was discovered, served as spokesman for the small group of Kansas Citians who accompanied the singer to the Landon home.

Sings Classics, Spirituals

Those who accompanied Miss Brewer were W. H. Hackney, her voice teacher; Miss Ellen Martin, concert pianist, who accompanied the singer; Mr. and Mrs. John A. Hodge, Miss Scottie P. Davis and Miss V. H. Middlebrooks.

Besides the Kansas Citians, the audition was attended by a group of faculty members from Washburn college and the Topeka high school, including Mr. and Mrs. Carl Hansen, Mrs. Howard Scarb, Mrs. Floyd Flannagan and Prof. David Lawson.

The guests were met at the door by Miss Peggy Ann Landon, daughter of the former governor of Kansas, who showed them into the Landon's spacious, home-like living room.

Mrs. Landon, Peggy Landon, little Nancy Jo Landon, the former governor and the guests sat and listened eagerly as Miss Brewer sang the following program, announced by Mr. Hackney:

"O, Rest in the Lord,"

(Mendelssohn)

"Ave Maria," (Schubert)

"Retorna Vincitor," (Verdi)

from the Opera, "Aida,"

"Then You'll Remember Me,"

from "The Bohemian Girl,"

(Balfe)

"Go Down Moses" (Burlingame)

"Sometimes I Feel Like A

Motherless Child"

Miss Martin played two piano selections, "Sonata Pathetique" (Beethoven) and "B Flat Minor Scherzo" (Chopin).

Plans For Study

The Landons treated the occasion as they would any time when guests were entertained, of an evening. Little Nancy Jo was permitted to listen to half the program, then she was sent upstairs to bed. The Landons' son, John Cobb Landon, 3d, who, like most little boys, doesn't care for concerts, stayed upstairs and from time to time could be heard whistling.

Mr. Landon, who was having a business conference in the adjoining room, left his associates to listen to Miss Brewer's program.

At the end of the audition, Mrs.

Landon expressed the hope that Miss Brewer could be sent to Washburn college for her voice study.

Mrs. Childs said, however, that plans have been made for Miss Brewer to enter Bennett college in Greensboro, N. C., where she will study under the noted R. Nathaniel Dett.

Miss Brewer, who lives with her grandmother, Mrs. Gussie Henderson, 830 Freeman avenue, Kansas City, Kas., was "discovered" by Mr. Hackney when she was a member of the Junior choir of the Mason Memorial Methodist church, where Mr. Hackney is director. Miss Brewer now is a member of the Senior choir.

An Unusual Voice

"She has a voice of rare quality," Mr. Hackney said. "We have very few mezzo soprano voices. Her voice not only is unusual, but she has 'singing sense,' a feel for singing."

Mrs. Landon commented that Miss Brewer has an unusual voice and said that within a certain range, it is one of the most beautiful she has ever heard.

The ex-governor said, "With training and a little more self-confidence, she will become a great singer."

Miss Brewer first attracted statewide attention this fall when she was presented at the Constitution Day tea given in Topeka by the Kansas Republican club of Colored Women. She will sing on the Scott Watson program at Grand Avenue Temple Friday night.

FAMOUS PIANIST WILL PLAY HERE

Fort Valley State College and the community will enjoy a rare privilege Monday evening, November 20, when Hazel Harrison, the famous pianist, will appear in concert in the College Auditorium at seven-thirty o'clock.

She is a musician with taste, talent, and thorough training. Born near Chicago, at an early age she studied privately with Victor Heinze, famous for his thoroughness at the Cosmopolitan School, Chicago. Then she won the Rose Grainger Scholarship at the Chicago Musical College. She also studied in Boston with Metcalf and in New York with Sina Lichtman.

In Europe Hazel Harrison studied with Egon Petri in Munich and in Berlin, where she was soloist with the Berlin Philharmonic Orchestra at the Sing Academy.

Formerly of Tuskegee and now at Howard University, she is well-known throughout America for her delicate feeling of nuance and color, and for her brilliant, clear-cut technique.

JUBILEE SINGERS TO APPEAR HERE

Fisk University Group To Be
Heard In Programs At
Mt. Moriah Church

Listed by musical authorities among the greatest interpreters of Negro spirituals, the Jubilee Singers of Fisk University will appear in Birmingham Thursday and Friday at 8:30 p.m., under the sponsorship of Mt. Moriah Church and with the support of all Methodist churches in the district.

Heard weekly over NBC networks, the singers have been acclaimed by Walter Damrosch, David Mannes, Frank LaForge and other famous artists. Their programs will be staged at A. H. Parker High School Thursday, and

at Dunbar High School Friday.

Founded 70 years ago, the vocal group performed in the White House, before Queen Victoria, Emperor Wilhelm, of Germany, Gladstone and the crown heads of Europe. In 1875 they celebrated the dedication of Jubilee Hall, named for them and built by the money earned by them for Fisk University.

The present group of Jubilee Singers, under direction of Mrs. James A. Myers, sings with a harmony, rhythm and soft blending which belongs peculiarly to the Fisk interpretation of spirituals. They have sung with the symphony orchestras of Boston, Chicago and Los Angeles, and have recently made recordings for the British Broadcasting Corporation.

Sections are being reserved at both high schools for white patrons, and tickets are on sale at Temple Pharmacy and Union Drug Store.

SPIRITUALS TO SWING TO BE HEARD DEC. 24

Annual Christmas Eve Concert
at Carnegie Hall Planned

The second annual "Spirituals to Swing" concert will take place on Christmas Eve at Carnegie Hall, under the sponsorship of the Theatre Arts Committee, it was announced yesterday. Benny Goodman will appear as guest star.

The program will be devoted to "uniquely American music," and will be produced, as was the first, by John Hammond Jr. It will feature many noted jazz players in music which has come from the Mississippi levees, plantations, backwoods and honky-tonks. Among the players will be Count Basie and his orchestra, Albert Ammons, Meade (Lux) Lewis and Pete Johnson, the "boogie-woogie" pianists; James P. Johnson, pianist; Ida Cox, blues singer; Sonny Terry, blind accordionist; Big Bill, the Golden Gate Singers and the Kansas City Six and Seven.

According to Sheelagh Kennedy, executive secretary of the Theatre Arts Committee, the program will be "the most sincere and authentic representation of this music our researches could find."

OTHER MUSIC

From Final Edition of Yesterday's Times

Roland Hayes Recital

At his recital last night in Town Hall, Roland Hayes, the Negro tenor, once again regaled his hearers with a display of highly perfected artistry. If the voice has become limited in its dynamic range, so that fortissimo tones can no longer be projected without marked effort, the fact did not hin-

der the interpretations from arriving at their accustomed standard of excellence. And there was always the old enchantment in softer work, which had lost nothing of its remarkable qualities.

There is no need to speak at this late date of the singer's splendid musicianship, his skillful molding of phrase, or the grace of melodic outline that invariably characterize his efforts. These were prominently in evidence as of old as were the unfailing sense of design and the finesse in the treatment of detail.

The program started with a group of early Italian and French classics, all expertly delivered. Of them Monteverdi's "Maledetto sia l'aspetto," from the "Scherzi Musicali" was of outstanding merit, and demonstrated such superior control of tone in addition to its other charms, that it was the first of several offerings requiring repetition to satisfy the enthusiasm of an audience, which, if not as large as the artist deserved, was unstinting in its demonstrations of admiration and approval.

In the Monteverdi number specified Mr. Hayes applied tonal gradations with rare mastery. It was sung in three sharply contrasted divisions as regarded dynamics, the last part being floated forth in ethereal pianissimi of the utmost tenuousness and yet so knowingly produced that every sound came across the footlights with absolute clarity. As in all else attempted, the diction here was above reproach and the legato faultlessly smooth.

Of the Schubert selections in the following group "Der Juengling an der Quelle" easily matched the Monteverdi offering in suavity and gracefulness. It also bore repetition. Had it not been for a strained climax, the rendition of the German master's "Du bist die Ruh" also would have been as notable an achievement as the other Lied by the composer just cited. The group, which included an effective Christmas song, "The Stars Looked Down," by Reginald Boardman, the admirable accompanist of the evening, brought as one of its encores "Le Reve" from Massenet's "Manon" which, despite a few imperfect tones, was another example of distinguished vocalism. Many other extras were demanded in the course of a program which contained further various items by Duparc, Ravel and Koechlin, the aria of Azrael from Debussy's "L'Enfant Prodigue" and a concluding group of spirituals.

N. S.

Negro Singer-Actor Finds All Folk Music Is Akin

BY WARREN WILLIAMS

PHILADELPHIA — (AP) — To Paul Robeson, the role of John Henry—prodigious hero of Negro legend—epitomizes the fundamental vigor of his race.

"It gives me the thrill of interpreting what millions have created through the generations," said the famed baritone before striding on the stage.

He said he turned down 10 scripts in favor of Roark Bradford's play with music, "John Henry."

"It is the sort of thing that will pave the way for a Negro theater that some day will rank with the greatest in the world—one just as truly a part of a nation as the Comedie Francaise or the Moscow Art Theater."

A dressing room chair swayed beneath Robeson's impressive bulk as he told of his love for folk music and of his desire to keep his folk technique as pure as possible.

Robeson said he was convinced the folk music of all nations is basically similar in pattern.

"Aside from variations of timber, folk music universally follows identical melodic lines based on the five-tone scale."

He hummed an African tribal beat and then veered into a rhythm suggestive of the bull fiddle slap in a swing orchestra.

"I have sung in virtually every European capital and always I have touched a kindred spark. Even in Norway, they told me that I was their singer; that my music was their music."

"In Wales I have sung at the Eisteddfods. They sing 'Swing Low, Sweet Chariot,' and then I sing one of their great hymns. They say to me, 'Paul, sing with us next week; stay with us for dinner.'"

Recalling how he left the Juillard Foundation in New York when he was being groomed for a career in opera, Robeson said:

"They wanted me to sing Wagner—imagine that. Oh, I suppose I could have learned to sing fire music, but it wouldn't have suited me."

It meant, he said, a break with training in the accepted classic traditions—a decision aimed at the fulfillment of his "feeling for folk music."

"I'm a fanatic about singing exactly as I speak," he remarked. "I like to think I can stop singing, talk, and resume singing without a break in rhythm."

"Of course," he added, "I have a classic repertoire, but it is based on compositions closely akin to the great spirituals—the works of Dvorak, for instance."

"Marian Anderson and other artists of my race have come along a different road than I did. They worked hard to develop classic concert repertoires."

"They have won acclaim and de-

served it. We differed in approach and I believe the course I took was, at least for myself, the right one."

THE INSISTENCE OF THE TIMES

The Louisville Times is not yet through with the Marian Anderson-Constitutional Hall affair.

Miss Anderson recognized by Arturo Toscanini as the world's greatest singer, gave a free open-air Easter Sunday concert on the steps of the Lincoln Memorial in Washington. At 4 o'clock in the afternoon, Secretary of the Interior Harold L. Ickes was introduced and over a nation-wide hookup lashed out at the intolerance and racial prejudice which was responsible for Miss Anderson having to give an outdoor concert because Daughters of the American Revolution and the District of Columbia Board of Education turned down her management's applications for the use of their facilities for an Easter Sunday concert under auspices of Howard University.

"In this great auditorium under the sky," Secretary Ickes said "all are free. When God gave us this wonderful outdoors and the sun, the moon and the stars, He made no distinction of races or creed or color."

"But," he continued, "There were those, even in the great capital of our democratic republic, who would make such distinctions, and who were either too timid or too indifferent to lift up the light that Jefferson and Lincoln carried aloft."

"Genius," he said, "draws no color line. She has endowed Marian Anderson with such a voice as lifts any individual above his fellows, as is a matter of exultant pride to any race. And so it is fitting that Marian Anderson should raise her voice in tribute to the noble Lincoln whom mankind will ever honor. We are grateful to Miss Anderson for coming here to sing to us today."

The list of distinguished persons who heard the program was headed by Mrs. Eleanor Roosevelt, wife of the President, Chief Justice Charles E. Hughes, other members of the Supreme Court, cabinet members, senators, congressmen and other prominent groups.

Miss Anderson with a tear-choked voice responded to the ovation of the 75,000 by saying: "My dear friends, I am so overwhelmed that I cannot express myself. I hope you will ever find me grateful for the wonderful things you have done for me. Please try to imagine all the things I cannot say."

Yes, 75,000 heard her—and that is the point which the Times seems to stress, as it returned this week with an editorial under the reproduced caption "The Making of Marian" as carried several weeks ago, contents of which The Leader took issue, and which the Times acknowledged in a second editorial captioned "Making It Plainer," which The Leader acknowledged with thanks and appreciation.

It seems to us, however, that The Times is not yet certain that it has impressed its readers with the fact that the D. A. R. incident had more to do with publicizing and putting Miss Anderson over, than they think.

In its recent editorial The Times says in its editorial of several weeks ago that it did not say, the singer was not famous or that she was poor, but that it believed the publicity created from the incident would attract to her attention which would be profitable financially.

The Leader concurs with the Times in the latter statement, but in the original editorial The Times failed to make itself clear. The caption of the editorial "The Making of Marian" and the statement about Blind Tom and the enrichment of Roland Hayes and

Paul Robeson by dollars contributed by white people, confused local colored people. It created a heated debate among the members of a prominent family, one speaker going so far as to express the opinion that the editorial was written by a new member of the editorial staff of the paper who was not conforming to the fair-play policy of that newspaper.

The part of the editorial which attracted The Leader most however, was the statement that the Hubbub about whether Marian Anderson should appear in Constitution Hall was one of the mysteries, and that the incident began with Mrs. Roosevelt resigning from D. A. R., which in The Leader's opinion gave the impression that The Times felt that the refusal of the D. A. R. to permit Miss Anderson to use the Hall had created an unmerited furore and that to The Times the matter of barring a colored artist from Constitutional Hall did not amount to so much until Mrs. Roosevelt resigned from the group.

In its insistence on making its point clear or emphasizing the fact that Marian Anderson is greatly helped financially, if not actually made, by the publicity incident to the affair, The Times seems to put unnecessary feeling in its argument when it descends from its consistent use of the word "Negro" in referring to Miss Anderson in its news column, to that of applying "Negress" to her in its most recent editorial.

W. C. Handy On Speaking Tour

NEW YORK (C) — W. C. Handy, head of the Handy Brothers Music Publishing Co., 1537 Broadway, is now on a speaking tour, having closed his engagement with the Cotton Club. Mr. Handy appeared in Philadelphia on March 21 and will visit the schools of West Virginia beginning April 16, following which he will go to Washington, D. C., and take part in the National Folk Festival, in which he appeared last year in Constitution Hall (the same hall which barred Marian Anderson) and will appear there again this year. Mr. Handy's Broadway offices have been renovated and are ready for the influx of Fair visitors.

BIRMINGHAM, Ala. (CNA) — The contralto voice of Marian Anderson, banned by the Daughters of the American Revolution from their Constitutional Hall in the nation's capital, thrilled a packed audience of Negroes and whites in Birmingham's largest public auditorium.

The overwhelming popular re-

ception accorded the great Negro singer in the heart of the Deep South was a stinging rebuke to the Tory ladies of Washington who defamed the name of the American Revolution by barring her from appearing for a scheduled performance in Constitution Hall.

WHEN MARIAN ANDERSON SINGS

A new epoch was added to American history Easter Sunday. 75,000 people, according to official count, gathered around the steps of Lincoln Memorial in the District of Columbia, while millions sat in radio audiences in their homes when Marian Anderson, internationally known contralto, sang in Washington.

The huge crowd is said to be the largest ever witnessed in a gathering at any one time.

Miss Anderson was significantly presented by Hon. Harold L. Ickes, Secretary of the Interior. His address gave heavy blows to intolerance. It is said to be as forceful as Lincoln's Gettysburg speech; it carried new thoughts and hinted at equality of opportunity. Characterizing Miss Anderson as a woman genius who has touched with the tip of her wings the champion of her cause.

It may be a blessing in a big way that Marian Anderson's program to sing in doors in the na-

tion's capital was frustrated. It will mean more to Miss Anderson in the long run, we believe.

The speech of Mr. Ickes furnishes food for thought. We submit here a few paragraphs from the speech of the Secretary of the Interior:

In this great auditorium under the sky all of us are free. When God gave us this wonderful outdoors and the sun, the moon and the stars, He made no distinction of race or creed or color. And 130 years ago He sent to us one of His truly great in order that he might restore freedom to those from whom we had disregardedly taken it.

In carrying out this task, Abraham Lincoln laid down his life and so it is as appropriate as it is fortunate that today we stand reverently and humbly at the base of this memorial to the great emancipator while glorious tribute is rendered to his memory by a daughter of the race from which he struck the chains of slavery.

Facing us down the Mall beyond the Washington Monument, which we have erected as a symbol of the towering stature and fame of him who founded this Republic, there is rising a memorial to that other great democrat in our short history, Thomas Jefferson, who proclaimed that principle of equality of opportunity which Abraham Lincoln believed in so implicitly and took so seriously.

In our own time, too many pay mere lip service to these twin planets in our democratic heaven. There are those, even in this great Capital of our democratic Republic who are either too timid or too indifferent to lift up the light that Jefferson and Lincoln carried aloft.

Genius, like justice is blind. For genius has touched with the tip of her wing this woman who, if it had not been for the great mind of Jefferson, if it had not been for the great heart of Lincoln, would not be able to stand among us today a free individual in a free land. Genius draws no color line. She has endowed Marian Anderson with such a voice as lifts any individual above his fellows, as is a matter of exultant pride to any race. And so it is fitting that Marian Anderson should raise her voice in tribute to the noble Lincoln, whom mankind

will ever honor. We are grateful to Miss Anderson for coming here to sing to us today.

BEST EDITORIAL OF THE WEEK

3-17-37

Plauders
Kansas City
Rare.

MISS ANDERSON AND THE D. A. R.

Reports from San Francisco are to the effect that the War Memorial Opera House has been sold out for concerts by Marian Anderson, Negro contralto and an artist of great distinction. In view of Miss Anderson's recent unpleasant experiences in Washington, it is gratifying to learn that she has been so cordially received in San Francisco.

In Washington, the Daughters of the American Revolution have refused to rent their Constitution Hall to Miss Anderson because of her race. The good ladies seem to be lacking in the spirit of broad tolerance that is traditionally regarded as a fundamental of the American way. In fact, their attitude smacks just a little of Hitlerism.

—Trenton, N. J. State Gazette.

Critics Loud In Praise of Etta Moten

Etta Moten, popular and celebrated contralto, who appears in recital at the Vashon High School auditorium Thursday evening May 18, is praised by music critics.

Is Acclaimed in South America

Said a South American newspaper, "A truly sensational success was the debut of Etta Moten, the night of the 20th. The famous colored singer who enjoys an extraordinary and well merited prestige is the most notable interpreter that we know of the type of American folklore, dominated by her in an astonishing manner. And she not only possesses the most characteristic style which has been in the singing of similar songs, but she does it with a sensitive voice full of expressive inflections which captivate the listener immediately," and another! Etta Moten, best known among the new artists presented in Buenos Aires, is a fine interpreter of sentimental songs, springing from the soul of her race. She possesses sufficient native

vocal talent and above all a pure style to release the songs with delicate tones." Music critics throughout South America were unanimous in their praise of Miss Moten's superior performances. Wins Acclaim As Radio Artist

Etta Moten began the radio phase of the career early, paying her expenses through the Fine Arts School of the University of Kansas by singing regularly over Station WREM, Lawrence, Kansas, and touring with a Redpath Chautauqua Circuit unit during her summer vacations.

After frequent guest appearances over Chicago and New York stations she became an NBC staff member of the San Francisco office, serving as soloist with the famous Meredith Wilson Orchestra and the popular "Kare Free Carnival." She was often heard from New York on the well known "Capitol Family Hour" conducted by Major Edward C. Bowes, who has said of her, "Etta Moten is a fine artist with a depth of emotion and expression." Last year she was heard on a national hook-up over NBC when she appeared with Dr. George W. Carver, internationally famous Tuskegee scientist, on "It can Be Done." Miss Moten later starred in the daily coast-to-coast program, "Cabin at the Cross Roads" sponsored by the Quaker Oats Company.

This concert is being sponsored by the Brotherhood of the Berea Presbyterian Church. Subscriptions are fifty cents and seventy-five cents. Tickets may be secured from the Pine St. Y. M. C. A., Phyllis Wheatley Y. W. C. A., Urban League, Poro College, and the Etta Moten Boosters.

Positively no tickets will be sold at the door.

Point Out Need for Better Directing

Local Group Shows Superior Tone Quality

PETERSBURG, Va. — With 2,000 voices singing the Negro National Anthem, the seventh annual two-day music festival, in which 22 Virginia high schools participated, closed at Virginia State College Saturday, April 22. The event began on Friday evening with band, instrumental and vocal numbers being played by visiting young musicians. Saturday was given over to choral renditions by the various schools.

State Supervisor of Music Luther Richman, acting as critic judge, told high school musical groups and directors that the festival was superior to last years and far superior to that of 1937. These yearly music get-togethers accomplish more in improving the quality of renditions than any book on the subject and possibly put across more.

He cautioned over confident singers against attempting to hog the show. "No song is any better than the ears of the singer," he stated. "Group singing," he continued, "requires attentive listening to others in the group."

Continuing his remarks, the supervisor stated that there is great need for better directing. "Some of the groups," he continued, "would have been considerably better without a director. He cited the manual on conducting issued by the State department of education as an aid to directors. A clinic for directors, sponsored by the music department of the college, would, in the opinion of the critic, be beneficial to directors in meeting their choral difficulties.

ARMSTRONG GROUP PRAISED

Armstrong high school, directed by Harry Savage, graduate of Virginia State College, received spirited ovation for its renditions which included a female choral composition, "Reminiscing," from the pen of the director. These young singers showed finished attack, shading, and harmonic interpretation in a capella singing which easily gave them an excellent rating.

Booker Washington of Norfolk,

directed by Archibald Rogers, and accompanied by Mrs. Janie Belle Jackson rendering Handel's "And the Glory of the Lord," like the Richmond singers, displayed superior tone quality and choral training.

Huntington high of Newport News, directed by Mozart Frazer, also a Virginia State product, was accorded warm applause for its singing the spiritual, "Were You There." These singers were also unaccompanied.

The Peabody high school chorus, directed by Mrs. King, sang the anthem, "Glory and Honor" as its selected number. The girl's glee club sang "Beautiful Savior," and a mixed octet rendered "Pale Moon." These numbers brought an outburst of applause from the appreciative audience.

SPONSORED BY MONTAGUE

Dunbar high of Lynchburg directed and accompanied by Vivian Flagg, chose the very beautiful "My Dream of Love," for its selected number. The group gave a very melodious interpretation of this well-loved masterpiece.

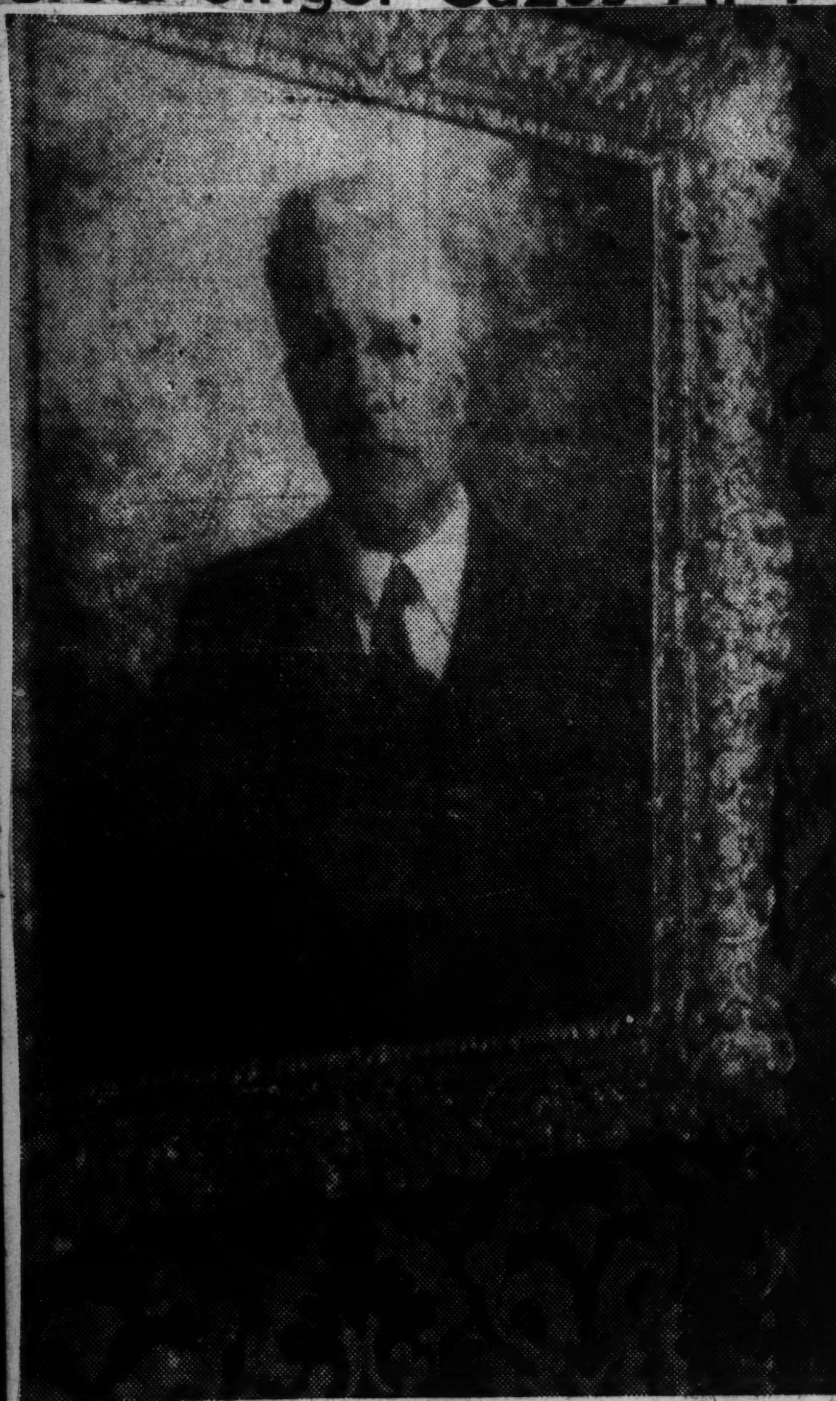
Booker T. Washington of Staunton gave the best rendition in group C, while Daniel Webster Davis high of Virginia State, took honors among group B choruses.

Camilla Williams, soprano, sophomore music major, at the close of group renditions, thrilled the audience with the spiritual "City Called Heaven." Miss A. L. Lindsay, founder of the festival lead mass singing with the audience singing the following numbers: "The Prayer of Thanksgiving, Roll Jordan Roll, and Lift Every Voice and Sing."

Among Saturday's listeners were: E. N. C. Barnes, supervisor of music, Washington, D. C.; and his entire staff; Dr. Rachenbach, director of music, Mary Washington College, Fredericksburg, Va.

J. Harold Montague, director of music at the college, sponsored the festival.

Great Singer Gazes At Portrait Of Great Educator



Miss Marian Anderson, who Wednesday night thrilled six thousand music lovers of both races in Atlanta's Municipal Auditorium is shown here as she gazed on the large portrait of the late Dr. John Hope, hanging in the trustee room in the

Administration Building of Atlanta University. During his lifetime, Miss Anderson had counted Dr. Hope among her thousands of ardent admirers. (SNS Staff Photo).



Herbert Mitchell
Dean Dixon, conductor of New York Chamber Orchestra Wednesday.

Down Town Glee Club, Carnegie Hall, 8:30 P. M. Conductor, Channing Lefebvre; soloists, Dorothy Baker, soprano; Harold Friedell, organ.

Pilgrim's Song.....Tchalkovsky
Vale of Tuoni.....Sibelius
Northern Lights, Summer Evening, Palmgren
Glorious Forever.....Rachmaninoff
The Highwayman.....Mark Andrews
Group of Folksongs:
Aria from "Faust".....Gounod
L'Invitation au voyage.....Duparc
Staendchen.....Strauss
Norwegian Echo Song.....Thraene
Winter.....Harris
Three Studies in Imitation.....Herbert Hughes
On Wings of Song.....Mendelssohn
The Lost Chord.....Sullivan

New York Chamber Orchestra,
Town Hall, 8:45 P. M. Conductor,
Dean Dixon; soloists, Vivian Rivkin, piano, and Emanuel Vardi, viola.

Concerto Grosso in D minor, Op. 2, No. 11, Vivaldi
Piano Concerto.....Shostakovich
Adagio and Fugue in C minor (K. 546), Mozart
Viola Concerto.....Handel
Souvenir de Florence, Op. 70...Tchalkovsky

MARION ANDERSON TO SING AT WHITE HOUSE FOR KING-QUEEN

Marion Anderson, who sang an open air concert on the steps of Washington monument Easter Sunday because she was barred from the D. R.'s Constitution Hall, will sing before the King and Queen of England at a White House Dinner, June 8.

A musical program designed to show the origins and the heights of American music and talent will be presented by Miss Anderson, contralto, and Lawrence Tibbett, Metropolitan opera tenor, Mrs. Roosevelt disclosed.

Dramatic

Mrs. Roosevelt showed her democratic ideals when she resigned from membership in the D. A. R. because Marion Anderson was barred from appearing in a concert held in the hall. Mrs. Roosevelt will present Marion Anderson with the Spingarn medal at the N. A. A. C. P. convention in Richmond, Virginia.

It has also been announced that thirty-six voice chorus of Chapel Hill N. C., directed by Mrs. Nell Hunter of the Works Progress Administration music project also appear on the program. President Roosevelt visited recently in North Carolina, he heard the chorus and was highly impressed with its presentation.

Mrs. Anderson is now recuperating from a slight chest cold in one of Chicago's most exclusive hotels, the Auditorium.

Durham, N. C., Morning Herald
June 10, 1939

MARIAN ANDERSON RECORDS AT DUKE

Collection Of Brahms Songs Sung By Negro Contralto Received At University

For a number of years, Marian Anderson, Negro contralto, has been considered a great artist. This fact was brought to the minds of people throughout the nation when recent publicity put her name on the front pages of newspapers in every state. Her appearance on Easter morning when she sang on the steps of the Lincoln Memorial in Washington was a thrilling occasion; and this week she is to sing before the king and queen of England when they visit the nation's capital.

All this adds interest to a Victor album recently acquired by Duke university—a collection of Brahms songs sung by Marian Anderson, with the Philadelphia orchestra under the direction of Eugene Ormandy. The Negro singer is assisted by the male chorus of the Choral Society of the University of Pennsylvania. In this collection, she has the recorded four of Brahms' finest songs for voice—and she has done a superb piece of work in making these records.

Kirsten Flagstad's appearance at Duke university in last year's concert series insured a genuine and hearty popularity in Durham. Her latest record, released recently by the Victor company, will be a high valued one in the Duke library of recorded music. One side has been given over to Du Bist Du Fondly Dreaming from the Lenz from Die Walkure; on the other she records Euch Luftem diemore than casual entertainment. Mein Klagen from Lohengrin. She has been supported by the Philadelphia orchestra, with Mr. Ormandy conducting.

A recording of two numbers by John Sebastian Bach, played on the grand court organ at Wanamaker's in Philadelphia by the eminent organist, Charles M. Courboin, has also been acquired at Duke. The numbers selected by Mr. Courboin include "God's Time Is the Best Time" and "Christ Lay in the Bonds of Death."

Yehudi Menuhin, brilliant young violinist, has recorded the favorite composition, "Legende" by Wieniawski. Georges Enesco, Menuhin's friend and mentor, conducts

this number. This record is of particular interest because this young violinist is scheduled to appear at Duke university during the coming year.

The Augustana choir has recorded

a chorus—"Rarely Comest Thou"—by Noble Cain, one of the most distinguished of American choral conductors and composers. The musical setting, by Mr. Cain, is for words taken from Shelley's "A Song."

Two very interesting collections, released in Decca albums, have been included in the Duke collection. They are songs of the south, and songs of the north as sung during the War Between the States. Carl Carmer, author of "Stars Fell on Alabama," has said:

"In no phase of the great section struggle were underlying, characteristically American traits more evident than in the songs of the common soldiers on both sides. In a democratic army regiments swinging along dusty roads or bivouaced beside great rivers sing what is in their hearts to sing. x x x

"These songs of the people create the atmosphere of other days more successfully than histories or period novels can do. They bring the listener very close to the life and habit of thought of the millions of humans, mostly young boys, who comprised the armies of the 'War Between the States.' Listening across the years to their voices in the recorded four of Brahms' finest songs they loved, healed of the wounds it suffered when they lived, the whole nation is proud."

And so these two Decca albums, recorded by Frank Luther and Zora Layman with the Century quartet, and listing such songs as "We Are Coming, Father Abraham," "Tent-Coming, Father Abraham," "Tent-Coming, Father Abraham," "Tramp, Tramp, Tramp," from the northern songs, and "Maryland, My Maryland," of recorded music. One side has been given over to Du Bist Du Fondly Dreaming from the Lenz from Die Walkure; on the other she records Euch Luftem diemore than casual entertainment. Mein Klagen from Lohengrin. She has been supported by the Philadelphia orchestra, with Mr. Ormandy conducting.

Hail Maxine As Best Singer Of Popular Songs During '38-'39

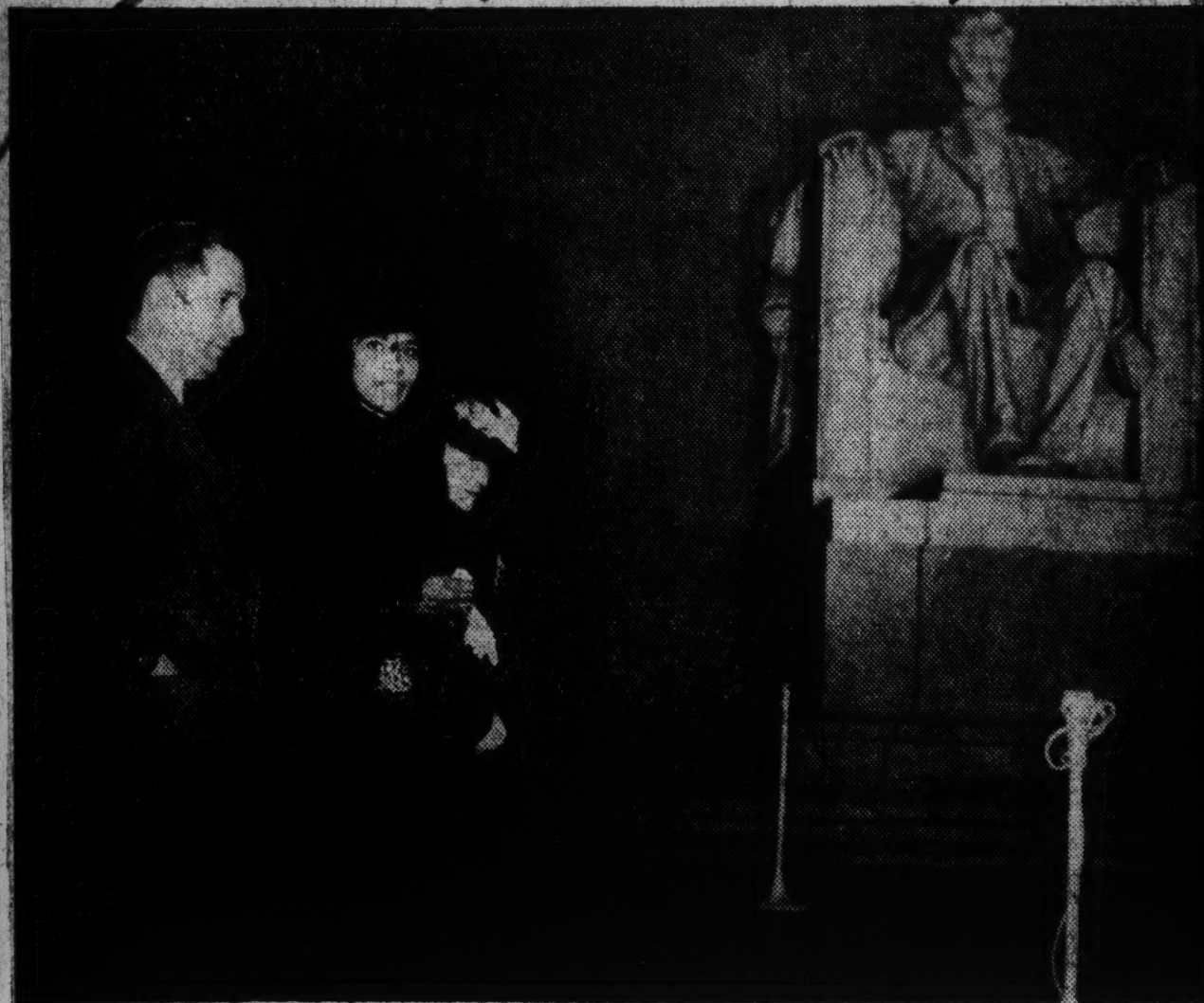
NEW YORK, Aug. 10.—Maxine Sullivan, who rose to national prominence on the wings of subtle swing, was on the receiving end of another high honor this week when she was selected and given the award of the Society of Singing Instructors of America as the best popular singer of 1938 and '39.

Notwithstanding that this perhaps is the first time that devotees of modern swing have heard of the mentioned society, it is of great importance in the song delineation field. This marks the first time that such an award has been given to a race singer.

Having closed out her very successful engagement at the Famous Onyx Club on 52nd street, Miss Sullivan will go into a series of radio programs for CBS after which she will consider several movie offers which have been coming her way since her success in "St. Louis Blues" and other major film fare out of Hollywood. Sunday night backed up by the swing copation of her husband John Kirby, the petite singer was the second colored attraction engaged at the World's Fair under the new swing policy.

Thru Camera's Eyes

Journal and Guide 4-15-39 Norfolk, Va.



MARIAN ANDERSON as she walked out of the Lincoln Shrine to her Easter Sunday afternoon recital accompanied by Assistant Secretary of the Interior Oscar L. Chapman, and Representative Caroline O'Day of New York.



HUBERT T. DELANY, a tax commissioner in New York City (left), and S. Hurok, her manager, accompany her to the Lincoln Memorial for her Easter Sunday outdoor recital.

As Marian Anderson Sang



Secretary Harold Ickes and Marian Anderson

Refused permission to sing in two capital auditoriums, Marian Anderson, well-known Negro contralto, finally gives her Easter concert on the steps of the Abraham Lincoln memorial in Washington. More than 75,000 persons heard her sing. Included among them was Secretary of the Interior Harold Ickes, who arranged for her appearance at the memorial.

Winston-Salem, N. C., Sentinel
April 12, 1939

Negro Singers To Perform

The Royal Social Quartet will present a musical recital at Union Mission Church Sunday at 3 p.m., under the auspices of the trustee board. Assisting them will be the Twin City Harmonizers, solo by Bernice Freeman, selections by the Wagon Wheel Travelers. Elsie Dowdy will preside.

The Gospel Four quartet, the Penecostal Singers and the White Pine quartet will present a musical program at Beulah Baptist Church Thursday night at 8 o'clock.

Greensboro, N. C., News
April 15, 1939

SEDALIA SINGERS WILL PRESENT NEW FEATURES

The Sedalia singers will present new features in the festival program of music Sunday afternoon, April 23, in the auditorium of Palmer Memorial institute. "O South Land," which has not been on the program for years, will be one of the renditions, and "Tramping," infectious melody which many Greensboro people have acclaimed, will be sung, by request.

Marian To Get \$6,000 For Film Singing

WASHINGTON, D. C. (AP)—Reports reaching this city state that Marian Anderson, contracted to sing two songs in a forthcoming movie, is to receive \$6,000 for her efforts.

NEGRO SINGER RAN GAMUT OF EARLY POVERTY

Marian Anderson's Life Reads Like Fairy Tale Of Modern Times.

By GEORGE ROSS

NEW YORK.—The story of Marian Anderson, the negro girl whose voice has thrilled millions here and abroad, is a tale of triumph over bleak poverty and cruel rebuffs.

From those girlhood days in drab South Philadelphia when she sang in the choir of the negro church up to her present fame, it is the story of an artist who knew no obstacles too high or impregnable to overcome.

Now her glorious voice is known to all the world, much of which she herself has traversed, and royalty and commoners alike have risen to applaud her singing.

Her father died when she was very young. Her mother did maid's housework by day and took in washing by night to feed and clothe and house her small brood. There were three girls and Marian was the "middle" one, the one gifted with a natural ability to sing—and to play the piano almost instinctively. Anna Anderson, the mother, used to scrub the neighbor's wash and listen to her daughter's warbling. Or she would form a duet and sing negro spirituals with her girl, and so the household was filled with music.

Once Marian had a yearning to become a violinist. She saved three dollars over nearly a year's time and bought a decaying fiddle at the pawnshop. She played it until she resolved that her voice yielded even more satisfying music than the strings.

First Opportunity

When she was six years old, her mother already had placed her in the church choir. When she was eight, the deacon charged money for people to hear her, billing her as the "Ten-Year-Old Contralto." This money reverted to Marian and her mother to ease their burden. And soon Marian was giving many such "concerts" with earnings reaching almost as high as five dollars.

Her deliverer from South Philadelphia was the head of the high school where Marian had studied upon her mother's insistence as opposed to Marian's desire to go to work and contribute to the family larder. The principal took her to a renowned singer who brought her to the famous voice coach, Giuseppe Goghetti. And in the next three years followed the most arduous days of her life:

days of constant toil and practice and poverty. An occasional concert here and there, arranged by her teacher, provided her with a paltry few dollars. Once she won a \$400 scholarship. She lived on it for many months, making the pennies count in her almost hopeless penury.

Nashville Tenth Ranner
April 19, 1939

Fisk To Present Celebrated Negro Singer Saturday

Fisk University will present Todd Duncan, famous actor-vocalist who played the part of Porgy in "Porgy and Bess," on Broadway, with the Fisk Jubilee Singers in Fisk Memorial Chapel Saturday night. Duncan, who is on the music staff of Howard University, Washington, D. C., was on leave of absence last year for appearances in England and Scotland. During the winter he played the leading singing role in "The Sun Never Sets," at Drury Lane Theater.

This program is given as a part of the Tenth Annual Festival of Music and Fine Arts which this year is planned in commemoration of the late James Weldon Johnson who was a member of the Fisk faculty at the time of his death last June.

Other features of the festival will be an address by Eric T. Clarke, director of the concert project of the Association of American Colleges, at noon Friday, and at 4 o'clock Friday afternoon the opening of the Art Exhibit from the Metropolitan Museum in New York with tea honoring the Association of Musicians in Negro Schools which is meeting at Fisk at this time. A program by the university choir is scheduled for Friday evening.

Rabbi Julius Mark will speak at the regular church service Sunday morning. A special program honoring James Weldon Johnson as a poet, teacher, and statesman will be given at 8:15 o'clock Sunday evening in the chapel.

The public is invited to attend all the events of the festival without charge. To facilitate the seating, tickets may be secured through the publicity office.

It Is "Old Virginia"

Reprint from Norfolk Ledger-Dispatch

Amid the alarms of war and the tribulations of peace, the Ledger-Dispatch has conducted for years a sporadic campaign in the hope of eventually inducing at least our own people, if not the outlanders of the North and West, to write and sing "Carry Me Back to Old Virginia," instead of that monstrous form commonly used, "Carry Me Back to Old Virginny." As all truly informed persons know, there never was anybody white or colored, who knew how colored people of the old school used to talk, or how white or colored people of this day talk in Virginia or elsewhere in the South, who ever spoke of "Virginny." And in no other song that ever was written or handed down by tradition was "Virginia" ever pronounced "Virginny."

If it is argued that James A. Bland, the Negro who wrote and composed the song, wrote "Virginny," it is answered that if he did it was because, not having been born and brought up in any one of the states south of Washington he didn't know any better. Incidentally, there never was greater fallacy than the assumption that every Negro, no matter where he was born and educated, can talk even deliberately, in what is commonly known as Negro dialect.

In this campaign, the Ledger-Dispatch in recent years has had the invaluable aid of the Lynchburg News, the Petersburg Progress Index, the Richmond News Leader and many individuals as well as some organizations. The Lions Club, for one, has done yeoman's service in the course of its effort to bring about the adoption of the song as the official state song, by calling it by its true name—that is, of course, by using "Virginia" instead of "Virginny." In this connection, the Ledger-Dispatch will ever pray, as old bills in equity used to say, that if the General Assembly of Virginia does officially adopt the old song for the state, it will formally refer to it as "Carry Me Back to Old Virginia."

We now welcome to the ranks of those who are battling for the right the Norfolk Journal and Guide, one of the strongest leaders of the Negroes in America. In its latest issue, it carries a story from the ANP datelined Washington in which the song is cited, apparently as a matter of course, as "Carry Me Back to Old Vir-

ginia. Whether the ANP sent it that way or not, the Journal and Guide's desk saw to it that it was set and printed that way.

If a Negro paper printed in a Virginia city doesn't know how Virginia's colored people pronounced and pronounce the name of the state, who does?

Robeson Rewarded for Achievements By 5000 Boys



Presented to Paul Robeson 12-23-39
PAUL ROBESON, world famous baritone, receives a silver loving cup voted to him by five thousand boys of the Northeast High School, Philadelphia, Pa., "In recognition of the wholesome uplift he has given the people of this land by his magnificent achievements in the realm of literature and music."

Left to right, at the high school's assembly, are Dr. Theodore S. Rowland, principal of the school; Paul Robeson; Charles A. Yahn, director of assemblies at Northeast High School, and William Schabacker, president of the high school's student council.

Marian Anderson on Air Christmas Eve

THIRD CONCERT OF SEASON IN NEW YORK SET

Plangero mia sorte ria, from "Julius Caesar;" Siciliana; Sento la gioia, from "Armadigi" Handel
Auf der Donau; Die Rose; Meeresstille; Die Maenner sind mechant; In der Ferne Schubert
Recitative and aria from "Carmen" Bizet
Cantilena; Pastorale; Pour l'amour; A Fairy Tale Vebaner
City Called Heaven Arr. by Johnson
O Peter Go Ring dem Bells ... Burleigh
Sometimes I feel Like a Motherless Child, Brown
Honor, Honor Johnson

NEW YORK — Marian Anderson, world renowned contralto, will be featured on the Ford Sunday Evening Hour broadcast on Christmas Eve, 12-23-37, on the Columbia system network, from 9 to 10 o'clock.

This is the second time in less than a month that Miss Anderson will be the Sunday evening soloist. *Baltimore, Md.*

She first appeared on the program on November 26, and it is understood that it is due to the avalanche of requests from listeners for an encore that Miss Anderson has been invited to make the Christmas Eve broadcast, one of the most important of the year.

Prior to Miss Anderson's first appearance on the hour, music lovers had been wondering why she had not been invited long be-

time to appear with the symphony, since most of the other well-known singers of the world had appeared.

However, her last broadcast was proof that Marian Anderson need bow to no singer, no matter what color or race.

Appeared Sunday

Miss Anderson appeared in recital at Carnegie Hall on Sunday evening. This, too, was her second Carnegie appearance in less than a month, since she gave a recital there on November 29.

However, again this time, the house was sold out weeks in advance, and there were as many standees as could be accommodated.

Miss Anderson will make a third appearance in Carnegie Hall for this season on January 2.

Her program for Sunday's Carnegie Hall recital was as follows:

MARIAN ANDERSON.

is shown above as she appeared in her dressing room just after a concert. Very much in evidence are her perfect grooming, her exquisite taste in dress, and her new hair-do.

—Marian Anderson Busy—

Sings with Symphony, Has Luncheon at Y, Joins the Girl Reserves

DETROIT — Marian Anderson who sang with the Detroit Symphony Thursday and Friday gave about fifty women an unforgettable memory Thursday when she was the guest of honor at an interracial luncheon at the Lucy Thurman Branch YWCA.

The party was given by the board of directors of the Metropolitan YWCA and the board of management of the Lucy Thurman Branch.

Mrs. A. E. Thomas, chairman of the Lucy Thurman Branch, and Mrs. Frank Pitt, president of the Metropolitan YWCA were joint hostesses.

Miss Anderson, who is taller than average, but slimmer than you would expect a singer to be, wore a black crepe frock with a tiny yoke of gold mesh for the

Her close fitting black hat was trimmed in mink fur matching her coat.

During the afternoon, Miss Anderson was made an honorary member of the Girl Reserves.

At the conclusion of the little ceremony in which Miss Anderson pledged to follow the Girl Reserve ideal of "seeking and giving the best," she turned to her audience and remarked, "It seems I doesn't finish taking on responsibilities."

Negro Songs of Protest Authentic Folk Music

11-19-39 By Martin McCall

The service of Lawrence Gellert to the study of American folk culture has unfortunately not yet been estimated. The publication in periodicals about five years ago of a few Negro Songs of Protest from Gellert's collection introduced a totally new field. The Songs of Protest were

neither spirituals nor blues, but an entirely new kind of authentic folk music which had been conspicuously absent from previous "standard" collections. In fact, it seemed that the "representative" Negro songs of professional folk song collectors were suspiciously like songs sung under the benevolent eye of guards, foremen, and the "bossmen." Apparently, better known collectors than Gellert made officially conducted tours of the South, and set down the "characteristic" songs that Negroes on chain gangs—flanked by armed guards—sang for them.

Negroes, Gellert was told on his first trip to the South many years ago, "are a happy and contented lot. Find me one that ain't and I'll give you a ten dollar bill, suh. Worth it to string up the biggety black so and so. . ."

Studied Life of The Negro People

For more than a dozen years, Lawrence Gellert hitch-hiked, walked and rode through the deep South. He gained the friendship of Negroes in city slums, on remote farms, on chain gangs and in work camps. He slept in "ramshackles half disappeared in malarial swamps," retched in jails which the jailers would not enter, fared on the usual Black Belt coffee "bitter as gall, cow peas and sow belly," through a half dozen states, and collected more than three hundred songs.

The second volume of Negro Songs of Protest from Gellert's collection has been recently published. In all, four volumes are contemplated, each covering a different phase of contemporary life in the Black Belt. The first volume, published in 1936, was a general, introductory volume.

The present volume, "Me and My Captain," issues from the Chain Gang System (Hours Press, 255 Fifth Ave., New York City). Volumes in preparation will deal with the Urban Negro and Rural Negro respectively.

Describes Background Of the Songs

The Chain Gang songs were not "composed," but simply "grew." Gellert describes their background, setting, and meaning.

"Chain Gangs are out 'on the road' all hours of the day in blistering sun, rain or snow. Common sights and sounds are the bedraggled, dirty, faded stripes and clanging chains; the tired, worn and expressionless faces; the plug-ugly guard hovering around with loaded rifle; the curses and epithets hurled at 'his niggers' heard above the chanting chorus—accompaniment to the steady thwack-thwack of half a hundred pickaxes and shovels. Led by a worker chosen for lusty voice, and prodigious strength and endurance, they bite into the red clay of the country roads as with one set of teeth."

And: "The Negro sings these songs not for amusement, or to show off, or merely to pass time of day. He sings from the necessity or expressing himself, because 'there's something troubling my mind.' He goes to it again and again, not to escape reality—rather the better to cope with it. It affords a medium to exchange, sift, coordinate and crystallize group experience. Thus his folk song serves as a repository of Negro culture. In these songs we can glimpse the Negro in the full measure of the manhood denied him." The very verses of the songs sound a stirring new note in Amer-

ican folk poetry. About "My Captain":

He don't know, he don't know
my mind,
When he see me laughin', laughin'
just to keep from cryin'.

And:

Told my Captain my hand was
cold,
Goddam your hand, let the
wheelin' roll.

These will be heard:

I want no ruckus, but I ain't that
kind

What let you shoe shine on my
behind

Honey, I swear's it with my right
hand

That's something more than I can
stand.

And:

When it comes, white folks, shows
you I'm a man,

Not a no-tail monkey, what get
rattling his chain.

The melodies are as nearly faithful as our conventional notation will allow. They are complete in themselves and require no accompaniment. For those who wish piano arrangements, the book provides them. They are the work of Lan Adomian, and are unusually good.

"Me And My Captain" is a landmark in folk literature.

RECOGNITION SOUGHT FOR NEGRO COMPOSER

Author Of 'Carry Me Back To
Old Virginny' Is Boosted

RICHMOND, Va., Dec. 2.—The Old Dominion, spurred by the concerted action of several civic groups, may give official recognition to "Carry Me Back to Old Virginny."

One of the most familiar of the Nation's old melodies, the song has been sung, hummed and whistled for more than 50 years, but few of the Virginians who have thrilled to it in far places know its author was a negro.

Negro Minstrel Man

James A. Bland, minstrel man of the Nineteenth Century who toured Europe with Billy Kersands' troupe, wrote it, lies in an unmarked grave in a Philadelphia suburb.

An indication of the popularity of the composition is revealed in the sales of a phonograph record-

ing made by the late Alma Gluck. More than 1,000,000 discs have been sold, the Virginia Conservation Commission reported after a study of the acceptance of the composition.

The commission has adopted unanimously a resolution memorializing the General Assembly, which meets in January, 1940, to make "Carry Me Back to Old Virginny" the official song of the commonwealth.

The largest of the groups actively working for the proposed legislation is the state organization of Lion's Clubs. The Lions in their state convention also decided to sponsor a "suitable" memorial to Bland. A committee headed by Ellis L. Loveless, Norfolk newspaper man and former district governor has developed a plan providing for incorporation of the "Virginia Lions Bland Memorial Association" to raise funds for the memorial.

Wrote 700 Ballads

From accounts of the time Bland was a minstrel and composer of wide reputation. He wrote more than 700 ballads. Among the more familiar are: "In the Evening by the Moonlight," "Oh, Dem Golden Slippers," and "In the Morning by the Bright Light."

After his death, May 5, 1911, however, there was little published mention of his life. Only through the efforts of Prof. Kelly Miller of Howard University was his weed-covered grave located a few weeks ago in the Merion Cemetery at Bala-Cynwyd, a suburb of Philadelphia.

New Director



ELMER STIRMAN

Newly appointed director of the senior choir of Mt. Carmel C.M. E. church, sixty-second and Ada streets, Rev. W. J. G. McLin, pastor, presented his first musical Sunday evening. Mr. Stirman was formerly director of the Pullman band and was chairman of the first annual music festival of the Better Englewood Council presented recently.

CARRY ME BACK TO OLD VIRGINNY BOOSTED AS VIRGINIA ANTHEM

RICHMOND, Va.—Official recognition for James A. Bland, noted composer and minstrel man of the nineteenth century, and the adoption of his most famous composition, "Carry Me Back to Old Virginia," as the official song of the state, are being sought by leading white civic groups throughout the state.

The Virginia Conservation Commission has adopted unanimously a resolution memorializing the general assembly which meets in January to make the song the official song of the commonwealth.

The state agency has been using the song in its sound motion pictures distributed during the last four years to advertise Virginia.

Seek Memorial to Bland

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After his death, May 5, 1911, however, there was little published mention of his life. Only through the efforts of Professor Kelly Miller of Howard University was his weed-covered grave located a few

weeks ago in the Merion Cemetery at BalaCynwyd, a suburb of Philadelphia.

Professor Miller entered Howard University in Washington, D.C., in 1880, a few years after Bland had withdrawn, and in recent years has conducted a research into facts relating to the composer. Most of the data now available on the minstrel came from Professor Miller's investigation.

From Free Stock

In a recent issue of the Etude Professor Miller reported on his findings, saying Bland was descended from a line of free colored people of Charleston, S.C. He was born in Flushing, Long Island, October 22, 1854. A musical prodigy for his age, he joined the minstrel show of Billy Kersands, colored comedian, about 1875, the year he wrote "Carry Me Back to Old Virginia."

With Kersands minstrels he went to England, Scotland and on to the Orient. He returned to America to write more songs, many of which are identified by the unknowning with the work of another composer of haunting tunes of the South. Stephen Foster.

TAC JAZZ SESSION AT CARNEGIE HALL

'From Spirituals to Swing'

Directed by John Hammond,

Again Packs the House

KANSAS CITY SIX HEARD

Sister Rosetta Tharpe, Big

Bill, Boogie-Woogie Piano

Trio, and Turner Appear

By GAMA GILBERT

"From Spirituals to Swing," the jazz jamboree that John Hammond assembled for the Theatre Arts Committee under the proscenium arch of Carnegie Hall last night, bids fair to become an annual Yuletide institution—much like carol singing and candlelight processions. At any rate, it looked that way, what with a capacity house buying its tickets to hear the second edition of a show that repeated much of the material of its first, given last December.

The experience of that hectic night made last night's show both better and worse, and, in sum, perhaps less exciting. For this re-

porter, one great improvement—until he had to leave—was the deliberate care to hold down the decibels to somewhere within the physical capacity of a human ear. Swingsters insist that the heat generated by a swing band—a real one—is not in direct proportion to volume, a thesis that Mr. Hammond and Tao evidently wanted to prove.

On the other hand, the second edition was, one reports almost regretfully, much more smoothly managed than the first, less rowdy, more sophisticated. The entire program took on a propriety that conformed to concert-hall usage. It is difficult to say how much of this new influence is due to Mr. Hammond's conceptions as director, and how much to the trend of jazz as indicated in the performers themselves, many of whom were heard in the pioneer show.

Sister Tharpe Unrestrained

The Kansas City Six, mostly from Count Basie's band, set the tone of the evening in quiet, relaxed jazz, whether in fast or slow tempo. Sister Rosetta Tharpe and her inspired guitar followed with some of the more reserved items of her repertoire. Rebelling against constraint, she let her voice out in "Rock Me" and "That's All," and left the house ecstatic. Sister Tharpe is as good as ever in combining jazz and religion without offending either, but Broadway seems to be tarnishing some of her backwoods musical innocence.

The Golden Gate Jubilee Male Quartet can also put a real sermon in a hot jazz tempo; but their faith expressed itself in harmonies and rhythms somewhat too smoothly prepared for real fervor. The Golden Gate boys are swell entertainment, but Mitchell's Christian Singers, who sang last year, had the raw quality of experience that did more than tickle the ear. Big Bill, the blues singer from Arkansas, had something of this quality when he related the glories and frustrations of his dreams, or sang the praises of "Louise, the prettiest gal there is."

Not Phased by Concert Grands

Those savants of boogie-woogieology—Albert Ammons, Meade Lux Lewis and Pete Johnson, assisted by blues-singing Joe Turner, took the floor and delighted their faithful cohorts. The famous Cafe Society piano trio seemed at no disadvantage with the fine tone and accurate pitch of concert grands, but boogie-woogie purists no doubt missed the scarred and ramshackle uprights that are the proper medium of the art. The Benny Goodman Sextet, with such exalted folks as Fletcher Henderson, Artie Bernstein, Lionel Hampton, Nick Fatool and Charlie Christian set the house cheering with their cleverly fabricated numbers and brilliant virtuosity.

Perhaps for some ears the high spot of the evening was the appearance of the blind "Sonny" Terry, who translates his experience into the music of a 10-cent harmonica. He was accompanied by a gentleman called Bull City Red, a

virtuoso with a washboard and a pair of spoons. "Sonny" Terry has, naturally, never seen a page of music, and he never had a teacher; but he made his little tin toy express a human feeling that reached the hardened hearts of 3,000 New York sophisticates.

A long list of artists included the much discussed Ida Cox, blues singer; James P. Johnson, pianist; Count Basie's Orchestra; the Kansas City Seven, and, concluding the evening, a band of big names in a jam session. Sterling A. Brown of Howard University was the commentator.

Music Prodigy, 8, Makes Perfect Score In Radio Test

NEW YORK—Eight-year-old Philippa Schuyler, musical prodigy, and Deems Taylor, famous composer and writer of musical encyclopedias, were presented by "We the People," a Sanka Coffee program on the Columbia Broadcasting system, last week.

Mr. Taylor tested Philippa's knowledge of symphonic music, asked her musical history questions, requested that she play selections which he named at random, and finally questioned her about her own compositions.

MAKES PERFECT SCORE

The audience at Radio Theater where the broadcast took place was astounded at Philippa's prompt answers to technical questions regarding the meaning of a symphony, a fugue, the naming of great classical composers by some characteristic, and the playing of parts of a difficult concerto.

Philippa was the only one on the broadcast who worked without a script. When she played Rimsky-Korsakoff's "Flight of the Bumble Bee" the audience applauded and whistled.

Finally, Mr. Taylor congratulated Philippa on her knowledge of other people's music and asked her about her own fifty-two compositions.

The little girl replied that she had begun composing at 3, and that her first piece was called "Three Little Rabbits Sittin' in the Sun."

After the broadcast, Philippa, Mr. Taylor, and Mary Martin, movie and Broadway star from Texas, took numerous bows holding hands. The little girl wore a flame-colored red velvet dress smocked in blue with blue hose and ribbons. She is the daughter of Mr. and Mrs. George S. Schuyler. The father is an author and lecturer.

MUSIC - 1939

Norfolk, Va. Pilot
October 7, 1939

Lions t Honor Negro Writer Of Famed Song

State Group Approves Suit- able Memorial of James Allen Bland

A plan sponsored by Virginia members of Lions International to erect a suitable memorial to James Allen Bland, Negro composer of the song, "Carry Me Back to Ole Virginny," was approved yesterday by Elmer L. Bristow, of Petersburg, governor of the Lions State District, at a conference in the Williamsburg Lodge, Williamsburg.

Developed by a committee of six men, of which Ellis L. Loveless, a former district governor, was chairman, the plan provides for the incorporation of the "Virginia Lions Bland Memorial Association," with principal offices here.

The purpose of this association will be to direct campaigns for funds with which to erect the memorial. No definite design for the memorial has yet been considered, and no permanent site has been selected, although the place of its location will be suggested in June to the Lions State convention in Danville. Contributions from both individuals and organizations of all kinds would be accepted.

Bland was a Negro minstrel singer. He was born October 22, 1856, in Flushing, L. I., and died May 5, 1911. He was said to have been actually of mixed white, Indian and Negro blood.

Other Favorites

During his lifetime, Bland achieved considerable recognition as the writer of songs filled with the flavor that characterized "Carry Me Back to Ole Virginny," among them such favorites today as "In the Evening by the Moonlight," and "Oh, Dem Golden Slip pers."

But little is known of Bland's life, except that he was of substantial character despite a troubling nature, and that he was considered a top-flight musician as well as a composer during his heyday. He ran away from his studies at Howard University to join the Haverly European Minstrels.

Mr. Loveless said last night that

a draft of incorporation papers for the association would be drawn immediately, and that efforts would be hurried to have the organization operating as soon as possible.

Besides Mr. Loveless, others on the committee were George Grove, Arlington; William Carleton, Newport News; Andrew Welch, Manchester and Richmond; Giles Miller, Culpeper, and Lacy Edgerton, Roanoke.

The conference in Williamsburg yesterday was a one-day round-table meeting with the district governor. Four Norfolk men attended it. They were Donald W. Shriver, district deputy governor; E. S. Taylor, president of the Lions Club; Ralph N. Daughtrey, secretary of the club, and Mr. Loveless.

Greensboro, N. C., Record
September 27, 1939

Bennett College's Alumnae Musicians To Sing In Boston

The Bennett college alumnae quartet, under the personal direction of Dr. R. Nathaniel Dett, head of the department of music at Bennett college, will sing at the 60th annual meeting of the Woman's Home Missionary society in Boston, the first week in October, making other appearances en route.

The quartet and Dr. Dett will be accompanied by President David D. Jones, and wife, both of whom will have prominent places on the program of the Woman's Home Missionary society. They will acquaint the organization with the work of Bennett college.

The quartet will assemble in New York city on September 30 and remain there through October 4, where they are scheduled to appear in several large churches and will sing at a dinner meeting of the Woman's Home Missionary society on Friday, October 6.

The quartet is composed of Jessie Lee Dickson, soprano, Society Hill, S. C.; Nan Wright Bowling, second soprano, Greensboro; Maudie Gamble Norman, first alto, Winston-Salem; and Elfreda Sandifer, second alto, New York city. They will sing "None But the Lonely Heart" (Tchaikowski), "Done Paid My Vow to the Lord" (Dett) and "There's a Meeting Here Tonight" (Dett). Dr. Dett will play on the piano "Let us Cheer the Weary Traveler".

Jackson, Miss. News
October 6, 1939

NEGRO TENOR'S LIFE REFLECTS ACHIEVEMENTS

The story of Roland Hayes, American negro tenor who sings October 18, at the city auditorium, falls in the "fact over fiction" classification.

His mother was an ex-slave, a widow with several children. Mayes was born in Curryville, Ga., his family moving to Chattanooga, Tenn., soon after his birth.

Hayes' first job was in a factory which made window weights. He first sang in a little church choir, where his voice attracted a negro teacher, Arthur Calhoun. On a visit to the home of a friend, Hayes heard a recording made by Enrico Caruso, and became inspired to follow a singer's career.

He worked his way through Fisk University, part of the time singing with the Jubilee Singers. He sang in Boston and decided to remain there. Then he set about studying with Arthur Hubbard. A recital after eight years of study provided him with funds to go to England where he had to study.

Here he sang before George V. of England. Later he was given in France, Australia and Germany. Returning to America, he has toured the United States several times, and his concert in Jackson on October 18 will mark his second appearance here.

Roland Hayes comes to Jackson under the auspices of the alumni association of Tougaloo college. Those in charge report wide interest is being manifest in the concert, and a good reception at the auditorium here is anticipated.

Summerville, Ga. News
October 12, 1939

HAYES SINGS IN ROME TOMORROW NIGHT

Roland Hayes, the most famous negro singer of the world, will give a song recital at the City auditorium in Rome, Friday night at 8 o'clock. He will be accompanied by Reginald Boardman, the

most distinguished pianist of the world. Reserved seats are \$1; unreserved, 75 cents.

There will be special seats for our white friends who are also cordially invited to enjoy this program.

This program is sponsored by the Summerville colored school, and the net proceeds will be used in making additional room there, especially for home economics, and shop work.

We wish to thank everyone who is co-operating for the success of the program.

A. C. CARTER, Principal.

NEGRO TROUPE COMING

Southernaires Will Present True
Plantation Music

Lovers of true Southern plantation music as it was sung in the colorful past of the aristocratic South, will have an opportunity to hear and see for themselves the ultimate in programs of the type Nov. 1, when the Southernaires, famed Negro troupe, appear at the Municipal Auditorium for a one-night stand.

The members of the widely known troupe, all of whom have studied music in the style which they consider is the "true" Southern plantation music, have included in their repertoire more than 1,700 numbers of varied themes.

Few organizations have been vested with the acclaim as has this stellar troupe. They have created for themselves a nationally recognized reputation through a series of Sunday radio programs as well as numerous appearances on theater stages and through private performances.

Atlanta, Ga. Journal

October 22, 1939

Josephine Harreld Will Give Recital Monday

Josephine Harreld, already a notable pianist, will open her fall season with a recital to be held Monday evening at Spelman College. This young Negro artist won high praise on a Western tour during the past year.

FAMOUS SINGERS TO APPEAR IN CITY

The Southernaires, nationally-known Negro singers, will appear in concert at 8:30 p.m., Wednesday, at the Municipal Auditorium.

The group has gained a wide reputation for the authentic manner in which they present the folk songs and traditionally romantic songs of the old Southern Negro.

That their style is authentic there can be no doubt. In order to make their more than 1,700 songs truly appealing the troupe toured the South searching, in the backroads and villages for definite information on the manner in which the old-time Southern Negro sang his songs in the field, around the barn and on the way to work.

Open to white and Negro patrons, the concert will bring to the care of Birmingham music lovers such songs as "Old Man River" and "Goin' Home."

Sorors Give Scholarship At Julliard School Of Music

TO STUDY AT JULLIARD

Penelope Johnson Aims to Be Concert Violinist—Will Not Play Jazz—Only Race Girl in Class of Sixty.

NEW YORK, Oct. 19.—Penelope Johnson, violinist of 226 West 129th street, is a very proud and honored young lady having received a scholarship to the Julliard School of Music from the Alpha Sigma and Phi sororities here last week.

Miss Johnson, who after completing three years of study at Julliard, was unable to return this year due to lack of funds. The sororities having heard her play on several occasions to great advantage, discovered her inability to continue so marvelous a career and started at once to rectify the matter. Obtaining the money through joint cocktail parties at the Mingo, one of New York's smart clubs, during their August convention, the two organizations made the donation to the young lady as a complete surprise.

Born in Columbus, Ohio, in November, 1916, Miss Johnson studied violin since she was five years of age, under Prof. Kraeuper, father of her present teacher, Karl Kraeuper, the noted instrumentalists. Leaving Columbus in 1934 after completing her high school education, Miss Johnson came here with her first scholarship to Julliard.

A personal interview with the fortunate youngster revealed that her goal is to be a concert violinist and as great as Song Deaneator Marian Anderson. Yehudi Menuhin is her favorite violinist. Composers most admired by Miss Johnson are Mendelssohn and Mozart. She loves to dance, but will not play jazz although she admires the way Eddie South, the "Dark Angel of the Violin", swings.

At present the award winner is



Penelope Johnson, who received scholarship from two sororities to study at Julliard School of Music. She is the only colored girl so honored.

conducting and playing in the Abyssinian Church Men's Orchestra with engagements already arranged in Tarrytown and New York for next month. She will be accompanied by Leviticus Lyon and Lydia Mason. She is the only colored girl among sixty white students of music receiving a scholarship for Julliard School of Music this term.

Negro Pianist To Give Recital at Spelman Monday

Josephine Harrel, young negro pianist who has won acclaim for her playing throughout the country, will open the Concert Series at Spelman College for the new academic year at 8 o'clock Monday night. The concert will be given in Sifers Chapel.

Josephine Harrel is the daughter of Kemper Harrel, head of the music department of Spelman. She has degrees from Spelman College and Paderewski College, and graduated from the Institute of Musical Art of the Julliard School of Music in New York city. In the summer of 1935 she received a scholarship from the Drama League of America for study abroad, and spent the summer at the Mozarteum Academy, at Salzburg, Austria.

She opens her program Monday night with the "Italian Concerto," by Bach. This will be followed by the entire "Sonata in C major, Opus 53," by Beethoven.

The third group presents two Debussy numbers, "La Cathedrale Engloutie" and

poissons d'Or," two numbers from "Seven Traceries," by William Grant Still, negro composer, "Mystic Pool" and "Muted Laughter," and "Malaguena," by Lecuona. Her last group will be all-Chopin, including two preludes, B major and E minor: "Impromptu in F sharp," "Nocturne in D flat," and "Polonaise in A flat."

Raleigh, N. C., News & Observer
October 29, 1939

RALEIGH TO HEAR FAMOUS ARTISTS

Fritz Kreisler and Marian Anderson Booked for the Memorial Auditorium

Fritz Kreisler, the violinist, and Marian Anderson, the Negro contralto, will appear at Memorial Auditorium here for concerts this season, it was announced last night by Marvin McDonald of Atlanta, impresario who presented Nelson Eddy, Grace Moore and Paderewski to Raleigh audiences.

McDonald said the universally acclaimed Kreisler, recognized by contemporary composers as among the greatest violinists, will offer a recital here Friday evening, November 24.

He said Marian Anderson, whose concerts in Washington, D. C., recently threatened to disrupt Capital society, will sing at Memorial Auditorium on Thursday evening, May 2, 1940. The entire main floor will be reserved for white people and Negroes will be admitted to the Mezzanine and balcony.

Neither artist will appear elsewhere in the state this season, McDonald said.

Among other compositions, Kreisler will play "Cavatina," "Shepherd's Madrigal," "Malaguena," "Gypsy Caprice," and "Tambourin Chinois." He also will place his arrangements of Vivaldi's "Concerto D. Major," and Tchaikowsky's "Concerto, D Major." Carl Lamson, who accompanied Kreisler several seasons, will be at the piano.

Tickets for the Kreisler recital will go on sale at Stephenson Music Company here November 6.

It Is "Old Virginia"

THE Norfolk Ledger-Dispatch is quite sure that "Virginny" is a distortion of the spelling and pronunciation of Virginia as used in the title of James Bland's "Carry Me Back to Old Virginia," and supports its contention by saying:

If it is argued that James A. Bland, the Negro who wrote and composed the song, wrote it "Virginny" it is answered that if he did, it was because, not having been born and brought up in any one of the states south of Washington, he didn't know any better. Incidentally there never was a greater fallacy than the assumption that every Negro no matter where he was born and educated, can talk, even deliberately, in what is commonly known as Negro dialect.

The esteemed Ledger-Dispatch, which is as high an authority on language as spoken in the United States, dialect and otherwise, as we know of, is quite right. Most of the tortured dialect attributed to Negroes is the product of the imagination of white writers. Joel Chandler Harris was the dean of this school of literati. A later school with more commercial aims headed by Octavius Roy Cohen and Roark Bradford have really profaned what Mr. Harris invented as a benevolence. Mrs. Julia Peterkin has enshrined in some books the rare dialect of her beloved Gullah Negroes of the South Carolina coastal regions. But a careful search through the writings of Negroes themselves from Phillis Wheatley to Langston Hughes will reveal very little if any of the peculiar distortions of words and sounds attributed to Negroes.

As to "Virginny," it is probably a fiction invented by Bland or substituted by others in the evolution of his famous song. Certainly it is not a peculiarity of speech on the part of Virginia Negroes, many of whom are more likely to put the broad "a" pronunciation on the last syllable, making it sound like Virgin-vah.

PHENOMENAL YOUNG SINGER

Jacksonville, Fla. Times-Union
September 29, 1939

SOUTHERN NEGRO FOLK SONGS

The announcement of John A. Lomax, curator of folk songs in the Library of Congress, Washington, D. C., that a recent trip through the Deep South had revealed to him that the singing negro laboree was disappearing from the picturesque Southern scene is information that will be received with regret by thousands of natives of this section.

The 6,500-mile tour for the purpose of collecting the most colorful negro work songs for the library resulted in Lomax concluding that "clanking machinery is too much" for the dusky workman and is hushing his voice.

The curator made certain discoveries regarding the singing of negroes which have been common knowledge to the Southerners who have spent their lives around their dark friends. He found out that the negro workers do not always sing because they are happy, but lift their voices in song at times to drown their sorrows.

"When troubles come, he sings to get rid of them," Mr. Lomax said. "Most often he seems to enjoy his troubles for he has created an entire category of song—the blues—through which he describes his misery. Next to jazz, the negro's most noteworthy contribution to American music is his blues."

Lomax reported that he listened in vain on the docks at Mobile and New Orleans for the most famous of all the Southern negro songsters—the stevedore. The waterfront darkies who load and unload the cargoes that arrive and depart from the thriving Southern ports are so picturesque that they formed the theme of a popular song, "Dusky Stevedore," which has never entirely lost its appeal.

The curator's hunt for negro folk songs was not entirely in vain, though, for he found the workers still lessening the burdens of their back-breaking toil in the penitentiaries "where most of the prisoners work on State farms."

"The negro who chops cotton, plows corn or uses a pick and shovel sings more than other members of the working class."

The negro, gang boss in the South frequently occupied his coveted position because of some extraordinary faculty which enabled him to lead the workers of his race in rhythmic melodies that made their labors progress with more facility.

The existence of such a character in Southern negro gangs has been recognized for many years by the natives of Dixie, who have grown to womanhood and manhood familiar with the knowledge of some of the better known folk songs of the black race constituting an essential part of their education.

Since slave days in the South, the negro mammy who rocked the children of her "while folks" to sleep, as they cuddled their drowsy heads against her ample bosom, has occupied a secure place in the domestic life of the Southern whites. There is

a tender feeling for these old women that will never vanish, though the harsh sound of the grinding machine does hush the singing voice of the negro.

If it was necessary that the sad discovery of the disappearance of the negro singer had to be made, it is best that a representative of the Library of Congress was the person to make the finding. It will mean that a record will be preserved of this picturesque phase of Southern life that, with other things, must vanish with the industrialization of the South.

DOROTHY MAYNOR
WINS HIGH PRAISE

NEW YORK CITY, Nov. 30 —

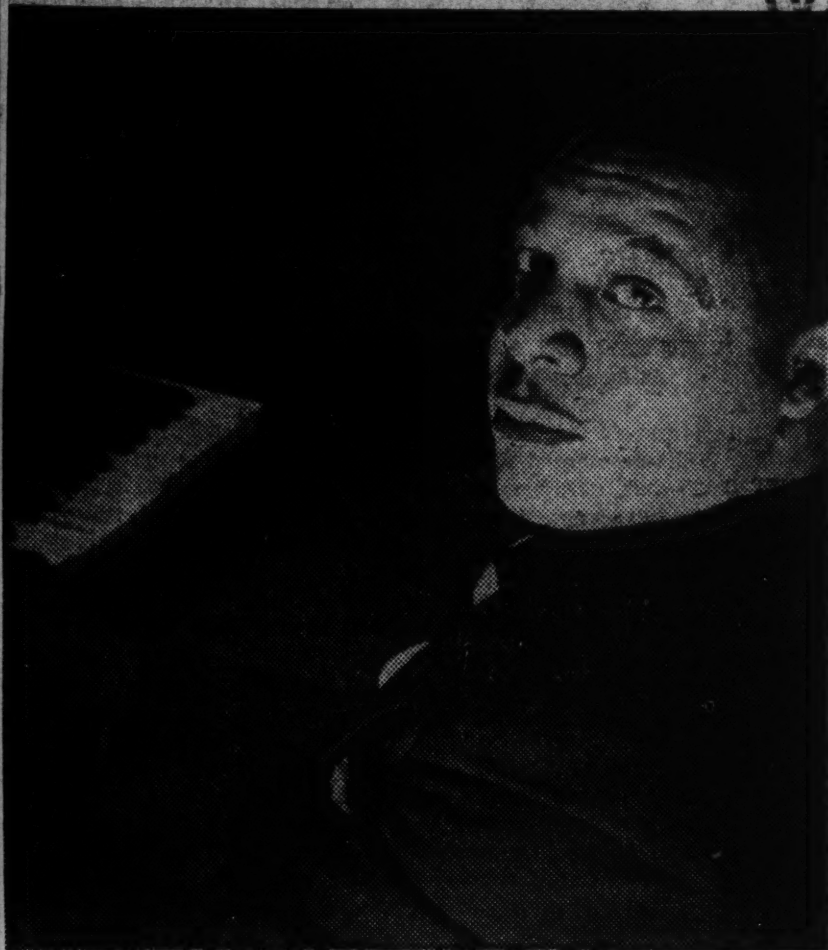
Miss Dorothy Maynor, the 28-year-old soprano, who made her debut before a packed audience at Town Hall here Sunday evening, November 19, "proved that she had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear; exceptional musicianship and accuracy of intonation; emotional intensity and communicative power."

This was the glowing tribute paid the former soloist of the Hampton Institute, who won the praise of Serge Koussevitzky and members of the Boston Symphony Orchestra at a special reception given by the composer at the Berkshire Festival last summer. The tribute came from Olin Downes, famous music critic of the New York Times, who devoted a full-length column to Miss Maynor's concert.

Despite the nervous reaction in some of her numbers, due no doubt to her consciousness of the fact that this was a critical debut audience that had come to hear a singer whose praises have been sung up and down the land during the past several months, Downes concluded his review with the statement that the youthful soprano "should be able to reach almost any height as one of the leading concert singers of her generation."

Music critics from other New York daily papers paid tribute to the initial triumph of Miss Maynor in equally glowing terms.

Cornier 12-2-39 Pittsburgh P.
Dorothy Maynor, sensational young soprano, who made her concert debut last week, is shown with Serge Koussevitzky, conductor of the Boston Symphony orchestra, just before her New York appearance with that orchestra. Dr. Koussevitzky first recognized her talent when she sang for him at the Berkshire Festival last summer.—Photo by Soibelman Syndicate, N.Y.



Daily Worker 12-3-39
Albert Ammons, who with Meade "Lux" Lewis and Pete Johnson—three of the greatest exponents of jazz today—appear nightly at Cafe Society, 1 Sheridan Square, will be among the featured stars at the forthcoming "Spirituals to Swing" program at Carnegie Hall.

JUBILEE SINGERS TO APPEAR HERE

News
Nationally - Famous Group

To Give Two Programs

In City This Week

12-5-39
The nationally famous Jubilee Singers of Fisk University, who broadcast weekly over NBC networks, will make their first appearance in Birmingham at 8:30 p.m. Thursday at Parker High School with a varied program of classical and spiritual music.

Birmingham Post-Herald
Under sponsorship of Birmingham ministers, both white and Negro, the Jubilee Singers, who are credited by many authorities with being the greatest interpreters of the Negro spiritual, will sing again Friday night at Dunbar High School.

Opening with a group of spirituals, "Steal Away," "Blow, Gabriel,"

and "Ezekial Saw the Wheel," the evening's presentation will move to compositions of Handel, Dvorak and McGimsy, and conclude with a second group of spirituals including "Deep River," "Look Away" and "There's a Meeting Here Tonight." The Fisk Singers are Herbert Rutherford, William Conner, Benjamin Wailes, Arthur Bostic, Oswald Ammons and Carl Weems, with Alfreda Gibbs-Carpenter, accompanist, and Mrs. J. A. Myers, director.

Founded 70 years ago, the organization rapidly attained international renown, and was called to sing before Queen Victoria, the Emperor of Germany, the King and Queen of Holland, Gladstone and the Earl of Shaftsbury. Money earned by the Jubilee Singers built Fisk University's Jubilee Hall in 1875, and has meant much to the university's support.

The present group has sung with symphony orchestras of Boston, Chicago and Los Angeles and has recently made recordings for the British Broadcasting Corporation. Their voices have been lauded by Walter Damrosch, David Mannes, Frank LaForge, Roland Hayes, Alma Gluck, and numerous continental artists.

Sections for both evening programs are being reserved for white patrons, and tickets are on sale at Temple Pharmacy and Union Drug Store.

Southernaires Acclaimed By Peninsula Audience

Journal and Guide 12-23-39
Dorothy Maynor

To Give Hampton

Recital, Jan. 30

Hampton, Va.
(Staff Correspondence)

HAMPTON INSTITUTE, Va. — The Southernaires, famed radio and concert artists under auspices of the National Broadcasting Company, thrilled a capacity audience in Ogden Hall Thursday, December 14, with exquisite interpretations of traditional spirituals, work songs and popular ballads, in a memorable concert.

The audience, one of the largest and most enthusiastic at the famous school since the historic receptions tendered Mr. Franklin D. Roosevelt and Marian Anderson, gave the noted quartet a tremendous ovation. So many requests were sent up that Homer Smith, first tenor, and master of ceremonies announced that a special group of these requests would be included on their regular Sunday morning broadcasts at a future date, complimentary to Hampton Institute and their Tidewater friends.

Not only did the Southernaires prove themselves skilful artists but their interpretations of those spirituals, work songs and hymns which kept the bulk of the slaves and freedmen from the cauldrons of wholesale revolutions and insurrections, perpetuated the excellent contributions made in this field by the old Fisk Jubilee Singers, the Hampton Institute quartet and the Tuskegee singers.

Mr. Smith scored heavily as the golden-voiced tenor, and master of ceremonies, his witticisms adding much to the evening's entertainment. William W. Edmonson, basso profundo, earned every bit of the applause given him for his role as the preacher of the little weather-beaten church in Alabama. Clarence M. Jones, arranger and accompanist, was superb. Lowell Peters, second tenor, and Jay Strong Toney, baritone, revealed vocal abilities which play a major part in the triumphs of the noted foursome.

A thunderous ovation greeted the announcement that Dorothy Maynor, celebrated soprano, would appear in recital in Ogden Hall, Tuesday evening, January 30, under auspices of the Negro History Society.

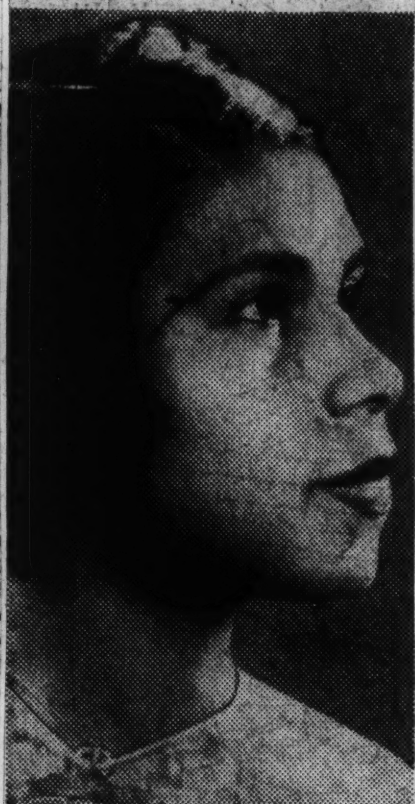
Governor Asked To Commute Sentence

RICHMOND, Va. — Indication were this week that Sam Swanson of Pittsylvania County, will have to die in the electric chair for the slaying of Constable William M. Coward near Halifax, Va., several months ago.

Tom Gill, white Danville attorney, urged Governor Price on Thursday of last week to commute the sentence to life imprisonment, but the Governor held out little hope for the condemned man. The attorney talked with Governor Price for about a half hour and also conferred with Raymond L. Jackson, secretary of the Commonwealth. Governor Price said he had not yet been convinced that he should interfere with the carrying out of the death penalty. Swanson was denied a writ of error by the State Supreme Court of Appeals in November and his counsel filed a petition for commutation of sentence several weeks ago.

A reprieve granted to permit him to seek the Supreme Court review expired on Friday of last week.

Marian Anderson To Sing Here Jan. 4



Evening Star 12-23-39
Marian Anderson, world-celebrated Negro contralto and native of South Philadelphia, will give her first public concert of 1940 here at the Academy of Music on January 4.

Now on her fifth coast-to-coast tour of the United States, the distinguished artist will be presented by S. Hurok.

Her mother, an ex-school teacher, who lives on South Martin Street and who took in washing to support their family and help Miss Anderson get an education, will be among the audience.

Knoxville, Tenn. Journal
March 5, 1939

Music & Drama

MALCOLM MILLER



ETTA MOTEN, Negro contralto, presented by Alpha Pi Omega chapter of Alpha Kappa Alpha sorority, in KHS auditorium, last Friday night; Margaret Bonds, piano accompanist.

PROGRAM

I
Lorelei Brahms
The Swan Liszt
Der Erl Konig Schubert

II
Coeur S'ouvre a ta Voix Saint-Saens
"Samson et Delilah"
Valse de Donna ("La Gioconda") Ponchielli
The Mandolin Debussy

III
Ethiopia Salutes the Colors Walt Whitman-H. T. Burleigh
The Negro Speaks of Rivers Langston Hughes

IV
Ma Lili Batteau Strickland
Jasmine Bud Strickland
The Black Boy Johnson
Ma Lindy Lou Strickland

V
Piano Solo: The Barcarolle Nathaniel Dett
Margaret Bonds

VI
The Burden Clarence Cameron White
Sometimes I Feel Like a Motherless Child H. T. Burleigh
When Baked Jessye Norman
On Ma Journey, Edward Boatner
The City Called Heaven
(Sung a cappella) Traditional
Remember My Forgotten Man
(Old-diggers of 1933")

VII
The Carioca ("Flying Down to Rio") Youmans
The Glory Road Jacques Wolfe

VIII
The Carioca Warren & Durbin
The City Called Heaven Youmans

IX
The Carioca Youmans
The City Called Heaven Youmans

X
The Carioca Youmans
The City Called Heaven Youmans

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XXVII
The Carioca Youmans
The City Called Heaven Youmans

As a final encore she sang "De Columbia S. C. Record February 28, 1939

Row Over Negro Singer Reopened

WASHINGTON, Feb. 28.—(AP)—The city school board will be asked again tomorrow to permit the use of Central high auditorium for a concert by Marian Anderson, negro contralto.

The controversy on where she shall sing already has drawn in Mrs. Franklin D. Roosevelt, who deplored the idea that "a great artist" might not be heard in the capital.

Sponsors of the concert said the Daughters of the American Revolution had refused use of Constitutional hall. Mrs. Roosevelt announced yesterday she had resigned from an unnamed organization, which was generally taken to mean the D. A. R.

The concert is scheduled for April 9. The school board has turned down one request for use of Central high auditorium, on the grounds the concert was commercial. Constitution hall officials said the hall had a prior engagement for April 9.

The whereabouts of Mrs. Roosevelt's resignation remained a mystery. All D. A. R. national officials were away from headquarters, and no one there would say whether Mrs. Roosevelt had quit the organization.

Mrs. Roosevelt was given a no-dues life membership in the society soon after she entered the White House.

Atlanta Ga. Journal March 2, 1939

All-Star Bills For Next Year Announced

Marvin McDonald, manager of the All-Star Concert Series, announced Wednesday evening the schedule for the next season. John Charles Thomas, baritone, will open the season in October; Kreisler will be the violinist soloist of the series, appearing in November, and December will bring Enzo Pinza, bass, and Bidu Sayao, brilliant Brazilian soprano, in joint concert.

Kirsten Flagstad will sing in January, the Ballet Russe will return in February, Vladimir Horowitz, pianist, will play in March, and the Philadelphia Symphony Orchestra, with Eugene Ormandy conducting, will return next April.

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Atlanta Ga. Journal March 2, 1939

All-Star Bills For Next Year Announced

Grace Moore's recital Wednesday evening concluded the 1938-39 All-Star Series. Mr. McDonald is presenting three other musicians at the Atlanta Auditorium during the spring. Nelson Eddy, baritone, sings March 29; Marion Anderson, eminent negro contralto, April 5, and Paderewski appears April 26.

Newport News, Va. Press March 9, 1939

A DESERVED HONOR

The move of the Virginia Lions clubs to erect an appropriate memorial to JAMES A. BLAND, the Negro who composed *Carry Me Back to Old Virginia*, is one which should meet with universal approval. Until recently few people have known that the author of the song was a Negro or that his name was BLAND.

Virginians the world over owe BLAND a debt of gratitude for giving them the song, one which never fails to stir a responsive chord in their hearts.

It also has been suggested that the General Assembly make *Carry Me Back to Old Virginia* the official State song. We trust that this also will be done.

BLAND has been too long neglected for his contribution to both Virginia and to music. Citizens of both races should unite in belatedly according him the honor he so richly merits.

WSGN To Carry Unusual Program Of Negro Music

UNDER the joint sponsorship of the Park and Recreation Board and WPA, an unusual program will be broadcast over WSGN from 2:15 to 2:45 p.m. Tuesday by a group of Negro singers from the various community centers. They will sing "a new block of music in American folk songs," as Albert Spalding, noted American violinist, has called this particular work, consisting of excerpts from George A. Miller's "Vocal Daguerreotype of Reconstruction Days."

A few years ago these songs appeared in The Birmingham News as genuine, original Southern folk lore. A portion of Miller's "Vocal Daguerreotype" was reproduced in Akley G. Brower's composition, "Sylvania," and given by the Birmingham Civic Symphony Orchestra last December.

This music is recognized as being "the original and untrammelled utterance of the American Negro, in other words, his first conscious utterances when he was looking forward as a free man to a life of a

Margaret Bounds played perfect accompaniments. The music for "The Negro Speaks of Rivers" was composed by Miss Bounds, a piece of fine music.

She was induced to play one piano solo, and selected Negro Nathaniel Dett's "Barcarolle," which was beautifully rendered.

I'll say it was an exciting and thoroughly enjoyable evening of music!

CORRECTION

Hazel Harrison, Negro pianist, will appear at Logan Temple instead of KHS auditorium, on Tuesday, the 14th, at 8:15 p. m. In my column on today's amusement page, I said that she would play at KHS.

John Henderson announced the place as Logan Temple in the course of a speech at the Etta Moten concert.

Nashville, Tenn. Banner February 17, 1939

Fisk Organist To Give Recital Sunday at 4:15

Arthur R. Croley, Fisk University organist, will present an organ concert at 4:15 o'clock Sunday afternoon in Fisk Memorial Chapel. Croley will be assisted by Harold C. Smith, head of the violin department.

The program will include compositions by Marcello, Bach, Mendelssohn, Deems Taylor, Vierne, and Maquaire. The public is invited.

Brunswick, Ga. News February 25, 1939

COLORED MUSICAL GROUP TO APPEAR

The Avery Institute of Jubilee Singers and Dramatic Club, a colored college organization of Charleston, S. C., will give an entertainment at Colored Memorial school Monday night at 8:15 o'clock, which promises to be an enjoyable affair. It is being sponsored by Risley school. There are about 35 in the group.

The college group will present a one-act play and render a musical program. Special seats will be reserved for white people who desire to attend

song, and added that she felt that the recent vogue for putting classical music into swing had made it possible for many persons otherwise not interested to find greater appreciation in the arias when rendered in the original.

She sang the aria in impeccable French and her use of delicate nuances of expression and pianissimo made the rendition a rare artistic achievement.

When Miss Moten came to her group of Negro spirituals and popular melodies she was irresistible and was called back for encore after encore.

In a most ingratiating manner she told stories of the songs, or anecdotes connected with them; she explained "The Carioca," and told of seeing the Blacks of Northern Brazil come down to Rio de Janeiro to the Carioca celebration, something like the Mardi Gras in New Orleans.

She sang "The City Called Heaven" without accompaniment, with infinite tenderness, after telling how her mother used to sing it to her when she was a little girl in Texas.

The audience listened with rapt attention to her recital of her entry into cinema. She said that many persons wanted to know what it took to get into movies, and she listed, preparation, initiative, nerve and acquaintance with someone connected with the picture industry.

She had gone to Hollywood to insing at a convention of Alpha Kappa Alpha sorority, and directed Clarence Muse heard her and called her for an audition. She was asked if she could sing "The St. Louis Blues," and that was where her nerve came in. She said "Yes." She sang it in the best style that she had been taught at the University of Kansas, but they didn't like it—said it didn't have enough indigo; so, she added a little indigo. Contracts followed, and her later success is well known.

Before singing "Mon Coeur S'ouvre a ta Voix," from Samson et Delilah, by Saint-Saens, she explained the nature of this love

better and brighter day," according to Miller.

Miller recently has been rehearsing the Negroes in this program. Much has been said in the press about this indigenous music of the American Negro. It is being reproduced now by Negro people themselves under the auspices of the WPA and Park and Recreation Board and is offered to the public for the first time by Negro singers as their own original music.

This production of the music over the air with trained instrumentalists and singers will be recorded for future transcription in permanent form.



3-12-39
Marian Anderson, contralto, has been invited to join WPA's group tonight at 10 o'clock.

MARIAN ANDERSON CONCERT SET HERE

Negro Contralto To Appear
At City Auditorium

On April 3

3-19-39
Marian Anderson, contralto, who comes to the City Auditorium on April 3, gave 70 concerts between January and May, 1938. This was the longest and most intensive tour ever booked in concert history for a singer.

On this tour she traveled 28,000 miles in America, more than the distance around the equator. The Negro contralto's total mileage is well above the 100,000 mark.

Last season alone she faced more than 250,000 people from her con-

cert platforms. The average size of her audience is 4,000. During her South American tour she filled the Buenos Aires auditorium for 12 consecutive recitals. In Paris she filled to capacity the great hall of the Grand Opera House, a feat accomplished before only by Kreisler and Rachmaninoff. Her second consecutive tour of South America this year is a record held by her alone.

Her repertory consists of more than 220 songs, 140 of which are on her active list.

She is the first Negro singer of the feminine sex in the history of the concert world to have achieved such international success.

She is constantly being asked to sing in opera, and has turned down every offer thus far, believing that she can reach the greatest number of people via the concert stage.

Knoxville, Tenn., Journal

March 11, 1939

Grace Supports Marian Anderson

CHATTANOOGA, March 9 (AP)—Grace, opera and movie star who was born at Jellico, Tenn., a spot definitely south of the Mason and Dixon line, said in no uncertain terms here that Marian Anderson, Negro soprano, should have been allowed to sing in Washington's constitutional hall. Permission was denied by Daughters of the American Revolution.

Miss Moore is here visiting her parents, Mr. and Mrs. Richard L. Moore.

"Miss Anderson most certainly should have been allowed to sing," she said. "She made tremendous sacrifices and applied herself to her work. Now she is an outstanding artist and deserves the same consideration as any other artist. She is a credit to this country."

Miss Moore left for Akron, Ohio, where she has a singing engagement. She will then join the Metropolitan Opera company for a tour.

Mrs. J. R. W. Will Appear With Miss Anderson

4-1-39
RICHMOND, Va.—(SNS)—Mrs. Franklin D. Roosevelt will appear in this city on a program of the National Association for the Advancement of Colored People this summer with Contralto Marian Anderson, Dr. J. M. Tinsley, state

president of the state N. A. A. C. P., announced Friday.

The principal address will be made by the First Lady on July 2, the closing day of the organization's annual meeting, Dr. Tinsley said.

Marian Anderson One Of Six Sure-Fire Box-Office Sell-Outs

Philadelphia, Pa. - 3-23-39
Marian Anderson, the famous contralto, who is listed as one of the six sure-fire box-office sell-outs of the concert world, will give her only public recital of the year at the Academy of Music on Thursday evening, April 13.

The noted singer, who appeared here earlier this season as guest soloist with the Philadelphia Orchestra, ranks as a major financial drawing card not only in this country but in France, Belgium, Norway, Russia and many other European countries.

Although her name is now on every tongue, Miss Anderson's is scarcely a sudden emergence from obscurity to renown, overnight or in a single season. It is now nearly thirteen years since she won the Stadium Award for an appearance with the Philharmonic Orchestra during its summer season, a prize she won against three hundred contestants.

These have been thirteen years of diligent and fruitful study, of experiences that have widened the singer's horizons and transformed her from a promising student into a mature artist.

She is under the management of S. Hurok, the noted impresario, and in her lengthy tours in the past four consecutive years she has broken all records for the number of recitals given and the box-office receipts.

IN RECITAL AT THE CHAPEL OF THE CHIMES



Eight-year-old Carmen Dolis of Berkeley, Calif., who is engaged for a piano recital at the Chapel of the Chimes on Piedmont Avenue, Oakland, Calif. Carmen began her piano study when she was five

years old, and during three years has taken part in various musical activities in the Bay Area.—
Jensen photo

Prodigy On Air Program

Amsterdam News 12-23-39



Phillipa Schuyler and Deems Taylor

Phillipa Schuyler on Radio

Phillipa Schuyler, child pianist-composer, was interviewed by Deems Taylor, dean of American composers, on Tuesday night on the "We, the People" program over the CBS. Among the compositions she played, one was an original.

The daughter of Mr. and Mrs. George S. Schuyler, of 320 Manhattan avenue, Phillipa is recognized as one of the nation's most

outstanding musicians.
Music School Pupils
In First Concert

The pupils of the Hood Community Music School, 229 Lenox avenue, appeared in their first vocal and instrumental concert on Monday night. The age group from 6 to 12 years presented the first half of the program. The

soloists were Henry Douthett, Christopher Poulos, David Bowick, Herbert Wilkie, Arthur Adams, the Junior Chorus and the forty-piece Rhythm Band.

Adults on the program included Rose Tarvis, Ruby King, Delores Kempner, Irene Moulton, Urlick and Catherine Probert, Marie Simon, George Henry, Katherine Evelyn, Victoria Maine and Gladys McKenzie.

Manhattan Melodiers In Church Concert

The Manhattan Melodiers, a male chorus from the Hotel New Yorker directed by Charles H. Alford, appeared in concert at Grace Congregational Church, 308 West 139th street, on Sunday afternoon, December 10, at 3:30 o'clock. William Mann is the accompanist.

Solos were sung by William Bancroft, Gordon Simpson, Robert Bulger, Leon Clarke, D. Vereen, Sylvan Greenidge, Charles H. Alford, Jocelyn Smith, John Taylor, William Andrews, Harry Mays and Hilton Leaders. Readings were given by Robert Bulger and Sidney Young.

The chorus plans a Town Hall appearance in the spring.
Townsend School Gives Concert

Pupils of the Townsend School of Music gave a piano recital at Carnegie Chamber Music Hall, 154 West Fifty-seventh street, on Sunday afternoon. Many of the thirty-eight numbers drew hearty applause from the audience.

Name Marian Anderson Bok Award Candidate

Marian Anderson, renowned contralto, was nominated, last Sunday, by the Philadelphia Youth Council as a candidate for the Bok Award.

The Council passed a resolution quoting her cultural contributions to the world. The resolution was passed by the 500 delegates present during the two-day session of the group at 311 south Juniper street.

Josephine Harreld Plays At White House

Heavily used 12-20-39

WASHINGTON—(ANP)—Playing an informal program of a half hour for the guests at the White House Wednesday night, Miss Josephine Harreld, daughter of the famous Kemper Harreld of Atlanta university, thrilled Mrs. Roosevelt and her guests with her renditions. Mrs. Roosevelt herself said:

"Miss Josephine Harreld, a young colored pianist, gave us a short program of music, after dinner last night. She has power and a finished technique and plays with real feeling, which made every minute enjoyable to all of us."

Returning to her Georgia home after a successful tour of the mid-west, Miss Harreld was thrilled at the opportunity to play in the famous White House for the First Lady.

Her program included an intermezzo by Brahms, a Chopin polonaise; William Grant Still's "Summerland," and a number, "Mala-guena" by the modern Spanish composer, Lecuona.

Graduate of Spelman college and a student at the Juillard School of Music in New York, Miss Harreld holds a master's degree from Radcliffe college.



One of the great drawing cards in music, Marian Anderson sings tonight before a packed Carnegie Hall for the second time within a month.

Memphis, Tenn., Commercial Appeal
August 21, 1939

NEGRO ELKS BEGIN JAUNT TO NEW YORK

Band Goes Along To Play Blue Numbers

Filled with enthusiasm and determined to show Harlem that the "best music in the world" is the South's collection of lazy blues songs, Booker T. Washington High School's 64-piece drum and bugle corps left Memphis yesterday morning to take part in the negro Elks convention in New York this week.

Accompanying the group which left at 7:35 o'clock was Lieut. George W. Lee, King of Exalted Rulers of negro Elks, and 55 other members of the Memphis chapter.

Highlight of the trip will be the drum and bugle corps' march down Broadway in the Elks' parade tomorrow, which is Negro Day at the World Fair. The Tennessee delegation will be led by Lieutenant Lee, W. C. Handy, negro song writer, Robert R. Church, negro Republican leader, and Matthew Thornton, "mayor" of Beale Street. There will also be delegations from 42 other states and several foreign countries, including Africa, China and India.

Before leaving, Lieutenant Lee declared, "It will be one of the greatest expressions of negro life in America. We want to vie with Harlem's red hot syncopation and show them up there that the best music in the world is the South's lazy blues songs."

Funds to send the drum and bugle corps to the convention were raised through civic organizations and individual donations.

Memphis, Tenn., Commercial Appeal
August 18, 1939

NEGRO BAND WILL PLAY

High School Unit Will Accompany Elks to Convention

The 64-piece drum and bugle corps of Booker T. Washington High School, which will accompany a delegation of Memphis negro Elks to the Elks' International Convention at New York, will give a concert in Handy Park tonight at 8 o'clock, Lieut. George W. Lee, national leader of negro Elks, said yesterday.

Led by W. C. Handy, song writer, the Memphis delegation, composed of 125 local negro Elks, will march in the grand parade with lodge members from 43 states, Africa, China and India. A special chorus will sing "Beale Street Blues," and other Southern songs during the parade. The Memphis group will leave at 7:35 Sunday morning.

Jones

12-17-39

Mem. York

Crump Gift Starts Fund To Send Negro School Orchestra To N. Y.

MEMPHIS. — Paced by a \$500 donation from "E. H. Crump and friends," the Beale Street Elks are seeking funds to send the 62-piece Booker T. Washington High all-girl drum and bugle corps to New York for the National Convention of Elks.

Lieut. George W. Lee, "King of the Exalted Rulers of the World" in the Elks, said it would take a minimum of \$1800 to send the girls to New York to appear in the "longest parade in history" Tuesday, August 22.

The Elks have a finance committee headed by Dr. W. O. Speight. Money will be raised by a ballet at Booker T. Washington Friday night; directed by Nat Williams; by a midnight ramble and other benefits.

Plans call for W. C. Handy, "daddy of the Blues," to lead the Memphis division of the parade, which will feature the green and gold clad girls from Booker T. When the parade passes Handy's office on Broadway, near 42nd Street, a special salute will be given. About 35 Beale Street Elks will march behind the drum and bugle corps. It will be the first time a Southern city has sent a band to the North. Lieutenant Lee says it will show the North the better side of conditions in the South and help dispel the idea that Negroes are all down-trodden.

Forty-two states, Africa and London will be represented at the convention.

Oklahoma Girl In Recital at Iowa U.

Miss Juanita Louise Kidd, comely daughter of Mr. and Mrs. H. M. Kidd, Wewoka, Okla., was presented in piano recital by the music department of the State University of Iowa on Monday evening, May 22. Her program was composed of the Haydn D major Concerto, Mendelssohn's Rondo Capriccioso, Chopin's Scherzo in B flat minor, Schumann's Nacht-

stuck No. 4, and four short Debussy compositions.

This talented young woman who performs with striking brilliance, has been featured on the university radio station WUI on numerous occasions. She has taken an active part in the university chorus, symphonic choir, Y. W. C. A. and is secretary of the Negro Forum on the university campus. After receiving the B. A. degree in June, Miss Kidd plans to begin graduate study at the University of Michigan. She is a member of Delta Sigma Theta sorority.

Greensboro, N. C., Record
June 30, 1939

Negro Concert Is Successful Permanent Musical Organization Set Up

A large audience attended the 100-voice negro concert in the A. and T. college gymnasium Thursday evening under the direction of Dr. Clarence Cameron White, violinist, composer-conductor, who is now music specialist of the National Recreation association of New York city. The concert represented the climax of an intensive three-week training of the group and the establishment of a music institute by Dr. White.

The audience repeatedly applauded the numbers, which included "On Great Lone Hills", "As Torrents In Summer", "Still As The Night", "Sylvia", "Jacob's Ladder", "Drink To Me Only", "Homing", "His Name So Sweet", "Wide River", "London-Air", seven traditional negro spirituals and others. The concert featured W. A. Goldsborough, baritone, and Celeste Farrington, soprano. The crowd was deeply moved emotionally by the male quartet's rendition of "Nobody Knows De Trouble I See."

Mayor Lewis Speaks.

Dr. F. D. Bluford, president of A. and T. college, introduced the mayor, Ralph Lewis, who delivered a

short address on "The Value of Community Music", followed by a response by Dr. David D. Jones, president of Bennett college. The mayor stressed the importance of the establishment of a community chorus, saying that, "Community music presents a powerful medium for citizenship work. Music is one language in which people of all nationalities can converse. It is a social welder, bringing people of all kinds in a common interest. Community singing, especially, raises people to a high plane of emotional response and makes them feel the same thing at the same time."

Windsor center and the city's other negro recreation centers and playgrounds are attempting to develop all types of community music. The general aim of the community chorus is to provide opportunities for people to get into musical enjoyment; to provide opportunities for people now singing or playing to find larger, more discriminating and more enjoyable experiences of music and to provide opportunities to listen to music more intelligently. The chorus will remain as a permanent group after Dr. White's departure under the direction of Warner Lawson, director of the music department of A. and T. college. Lawson will be assisted by LeAlma Shoffner.

Dr. White's visit was sponsored by the citizen's recreation council of the Windsor Community center. After leaving Greensboro, Dr. White's next stop will be in Salt Lake City, Utah. He will also form a community chorus and music institute there. The next music festival Dr. White will give in Greensboro will be in February, 1941.

Richmond, Va., Times-Dispatch
June 25, 1939

Library Will Exhibit Negroes' Compositions

A collection of music by 150 Negro composers will be exhibited to the public in the lecture room of the Richmond Public Library Wednesday, Thursday, Friday and Saturday from 2 to 6 P. M. in connection with the awarding of the Spingarn Medal to Marian Anderson by Mrs. Roosevelt next Sunday at the Mosque.

The musical compositions were selected from 2,000 in the collection of Arthur B. Spingarn, chairman of the National League Committee of the National Association for the Advancement of Colored People. Those to be shown here range in time from the eighteenth century to the present and include composers from three continents.

Greenville, S. C., Piedmont
May 1, 1939

Negro Singers Get Bid From Mrs. Roosevelt

GOLDSBORO, N. C., May 1.—(P)—Mrs. Franklin D. Roosevelt has invited the Dillard High School Glee club, musical organization of the Goldsboro negro high school, to appear at a veterans' garden party in Washington, D. C., May 18.

H. V. Brown, principal, announced receipt of the invitation today. He said it had not been decided whether the trip could be made.

WASHINGTON D. C. POST

JUN 15 1939

Tuskegee Quintette

The Tuskegee Institute Quintette will sing a program of Negro folk music at 8:30 this evening at Shiloh Baptist Church, Ninth and P streets northwest. This will be the quintette's first public appearance in Washington.

Gadsden, Ala., Times
November 27, 1939

Daddy Of Blues Returns Home

Beale Street In High Spirits For Own Grid Game

MEMPHIS, Nov. 27.—(P)—There was jubilation the length of famed old Beale Street today as from door to door along this negro thoroughfare the news echoed that the grandfather of jazz is coming home Friday.

"W. C. Handy's comin' to town!" the chant resounded. "He's gonna bring his trumpet and we gonna sing the blues."

To Beale Street—heart of a teeming negro populace credited with inspiring Handy to write the first blues song—the periodic return of the aging rhythm man is always a sure sign there'll be big doin's afoot.

But this time there's reason to outdo all the sumptuous welcomes the avenue has given its favorite son in the past.

He's coming to help Beale Street inaugurate its own bowl football game—the "Blues Bowl," featuring two negro teams—which on December 1 will dedicate Boower T. Washington stadium's new electric lights. Manassas High of Memphis will play Merry High of Jackson, Tenn.

George W. Lee, political highlord of Memphis' negroes, began to make plans when he got Handy's message, "I'm Beale Street bound for the big Blues Bowl game and the big parade."

With Handy, Lee, Bob Church—another negro political leader—and Beale Street's own mayor, "Matthew Thornton, 60-year-old mail carrier, leading the way, a crowd in varied lodge uniforms will parade to Handy Park, Beale Street's square named for the blues writer, and there they will swing and sway to the undulating beat of Handy's "Beale Street Blues."

The parade finally will pulsate its way to the stadium.

With a chorus of 300 as a background, Handy will lead a band composed of old-times musician who helped him introduce on Beale Street nearly half a century ago blues songs that found their way around the world and laid the foundation for the age of jazz.

At halftime they'll present the "Blues Opera" of songs that Handy wrote and that made him internationally famous, "The St. Louis Blues," "The Memphis Blues" and others.

After the game there'll be a "blues ball" and up and down the avenue until dawn will be eating great heaps of fried catfish and chitterlins.

Seek Festival Choral Honors



Chicago, Ill
The Y. M. C. A.-N. Y. A. Women's chorus, directed by Miss Frankye E. Brown (front), will be one of the contestants in the Cook county women's choral competition at 7 o'clock tomorrow night, in the grand ballroom of the Drake in connection with the Chicagoland Music Festival. Members of the group are, left to right (front row), Mary Lou Nolan, Cornelia Harris, Doris Hill, Louise Momon, Mable Parants, Susie Skinner, Lillian Hill, (second row) Dorothy Turner, Nell Rose Caldwell, Annette Pennamon,

Indiana
Gwendolyn James, Katie Bonaparte, Evelyn Burton, Olivia Jones, Mazie C. Parker, Essie Gore, (third row) Dorothy Wilson, Orea Fullilove, Annie Fentress, Ruby C. Brown, Alice Moody, Georgiana Milner, Virginia Bowles, Grace Creach, Vernice Hylan, (fourth row) Mary Wallace, Willie, Mae Martin, Frances Williams, and Jean Price. Others not in the picture are Lillie Allen, Rachelle King, Anna Martin, Georgia Miller, Evelyn Ragland, Marthesta Robertson, and Edwyna Winters.

NOTED WOMAN COMPOSER



8-12-39
Mrs. Florence B. Price of Chicago, noted composer of music whose new composition, "Three Little Negro Dances" was played by the United States Marine Band in its Washington concert last Saturday and at the Lake Front summer concert series in Chicago. The only Negro woman to write a symphony, Mrs. Price's "Symphony in E Minor" has been played by the Chicago Symphony Orchestra. Her "My Soul's Been Anchored in the Lord" has been sung by Miss Marian Anderson all over the world and featured by famous orchestras with Miss Anderson as soloist.

By WILLIE HARMON

"I guess the most thrilling moment of my life was when I gave my first recital last April. With all those people encouraging me with such hearty applause, I tell you it was a swell feeling," Sidney said. Dawson was presented in recital by Logan, his teacher.

he gets the chance he will be on a "frosh team" this fall.—Willie Harmon.



SIDNEY DAWSON

The net proceeds will be used in making work for boys, and for home economics, the latter of which is being taught for the third year with little equipment in a room free of charge at the principal's residence.

Carl Diton, Famous Negro Composer, Fights for Relief

8-28-39

Creator of 'Roll, Jordan, Roll' Victim of Woodrum Bill
By Angelo Herndon

Crippled with arthritis in his right hip, his wife suffering from a stroke of paralysis, Carl Diton, 1925 Seventh Ave., a nationally known baritone and pianist composer, tells a harrowing story of fighting against tremendous odds to ward off the tragic impact of poverty which has overtaken him.

But all of his daring efforts to beat the death warrant signed for him and millions of other Americans in the Woodrum WPA Bill, are becoming less and less successful.

More than a year-and-a-half ago Mr. Diton made an application for home relief which was promptly turned down. He was advised by relief officials to move out of the eight-room apartment which he then rented for \$100 a month.

Five of the rooms were rented out and his monthly share of the rent was \$10.

In order to meet the requirements of relief officials he gave up the apartment and put his furniture—into which had gone most of his life-time savings—in storage.

He has surrendered all claim and hope of ever regaining possession of it because the storage bill already amounts to more than \$500.

TOOK 1 ROOM

After giving up the eight-room apartment, he and his wife moved into the one room where they now live. Upon the acceptance of his second application for relief he was certified both as a relief and non-relief client, but never received a full check to which he was entitled.

He said he never got more than \$28 during the whole time he was on relief.

In April of 1938, his certification for direct relief was cancelled.

Several months after he had lost his relief status, he was employed



Carl Diton, composer of "Roll, Jordan, Roll," "I Want to Climb Jacob's Ladder" and other spirituals is a Woodrum Bill victim. Crippled with arthritis, his wife down with a paralytic stroke, Diton is still unable to obtain relief. They are shown here examining the latest rejection of their application for relief.

whether he is dead or alive—indicates that he is not eligible for relief.

The same goes for his wife who worked from 1931 to 1938 with the Home Relief Division of the Department of Public Welfare, and later with the Children's Bureau of the WPA where she remained until stricken with paralysis.

This story will perhaps come as a distinct shock to thousands of people in the music world who have for years followed Mr. Diton's career. They will remember him for his outstanding contributions to American music.

APPLIED AGAIN

Without losing courage and hope, Mr. Diton again applied for relief last June. But relief officials say that his present case history—

ican music.

In the summer of 1913, Mr. Diton collected in Frogmore, S. C., 36 Negro spirituals which were set to music and published in 1928 by G. Schirmer, 3 East 43rd St., New York City.

Among his published spirituals which have become famous throughout America are: I Want To Climb Jacob's Ladder; When The Train Comes Along; Every Time I Feel The Spirit; I Ain't Gwine To Grieve My Lord No More; Roll, Jordan, Roll; Little David Play On Your Harp (five parts); Deep River (five parts); An' He Never Spoke A Mumblyn' Word, and many others.

MARRIED 25 YEARS

Mr. Diton and his wife are both 53 years old and have been married for 25 years. He is a graduate of music from the University of Pennsylvania and served as director of Music at Talladega College from

1915-1918, Paine College, Augusta, Ga., 1912-14, and Wiley College, Marshall, Texas, 1914-15.

He has given concerts at various universities throughout the country and traveled more than 66,000 miles in concert tours.

As a climactic end to all of his suffering, he is now completely incapacitated, at least for a period of time, by the arthritis in his right hip.

If he could get his piano out of storage, perhaps he could earn a few dollars from giving instruction at home. But where will he get the \$500 to pay off the storage bill?

His last possession is an Old Dodge car that he calls "Martha." Before he can get on relief again he will have to depart with Martha.

Speaking about Martha, Mrs. Diton said somewhat affectionately:

"Martha is the only thing we have left in the world. If we didn't have her I wouldn't be able to get to the hospital every day.

"She can still chuckle along but I'm afraid that some day soon she'll fall to pieces. Martha is 13 years old and we're going to keep her, for I've made-up my mind not to let them put us any further in the gutter."

Clarksville, Tenn. Star
October 27, 1939
FORMER CLARKSVILLE
NEGRO ON PROGRAM
IN PENNSYLVANIA

Dr. Clarence White, Negro composer and violinist recognized as a genius by the musical world and a native of Clarksville, will conduct an institute in Reading, Pa., from November 2 to 30, according to news received here.

Dr. White was born in Clarksville and lived here during his early years. He has returned on several occasions to give programs.

The Negro musician plans to develop choral and instrumental group activities among the colored population of the Pennsylvania city.

Gallatin, Tenn., Exam-Tennessean
October 27, 1939

Traces History Or Spirituals

New York—The folk songs of the American negro today show little trace of African music, according to Dr. George Herzog, of Columbia University. Contrary to the belief that American negroes have built their musical heritage from their African origins, Dr. Herzog told a recent congress of the American Musicological Society that negro spirituals come from re-worked versions of the secular or religious songs of the white-man.

Old Dominion To Honor Negro Who Composed "Old Virginny" Ballad

BY RALPH HILTON

RICHMOND, Va.—(AP)—The Old Dominion, spurred on by the concerted action of several civic groups, may give official recognition to "Carry Me Back to Old Virginny."

One of the most familiar of the nation's old melodies, the song has been sung, hummed and whistled more than 50 years, but few of the Virginians who have thrilled to it in far places know its author was a Negro.

James A. Bland, minstrel man of the nineteenth century, who toured Europe with Billy Kersands' troupe, who wrote it, lies in an unmarked grave in a Philadelphia suburb.

An indication of the popularity of the composition is revealed in the sales of a phonograph recording made by the late Alma Gluck. More than 1,000,000 discs have been sold.

The commission has adopted unanimously a resolution memorializing the General Assembly, which meets in January, 1940, to make "Carry Me Back to Old Virginny" the official song of the commonwealth. The state agency has been using the song in its sound motion pictures distributed during the past four years to advertise Virginia.

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Old Dominion To Honor Negro Who Composed "Old Virginny" Ballad

BY RALPH HILTON

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WOMAN DIRECTS WHITE CHOIR

CHICAGO, Dec. 21. (ANP)—One of the most unusual and interesting interracial church services ever conducted here was last Sunday's candlelighting service of the Young People's Federation of Chicago, held at the First English Evangelical Reformed Church (white), of which Rev. H. Busskirk is the pastor.

Feature of the service was the special musical program rendered by several outstanding soloists and a choir of 100 voices—made up of the combined choirs of four evangelical churches (white), and directed by Mrs. Florence B. Price, famed colored conductor, had been engaged to train and direct the singers. Soloists who won loud acclaim were Miss Ethel Smith, soprano, and John A. Taylor (both colored) and Mr. Umbeck, white of the Young People's Federation. The Rev. James Robinson, prominent colored minister of New York, the principal guest speaker, was given an ovation.

STOKOWSKI WILL USE NEGROES IN GOOD-WILL BAND

All-American Unit
To Tour S. America
During Next Summer

That he plans to use colored musicians for the percussion instruments in his 109-member, all-American youth orchestra to make a 30-day tour of South America next summer was divulged by Leopold Stokowski, famous symphony orchestra conductor here on Monday.

Mr. Stokowski described his plans to 20 South American envoys in detail.

"I will use Negro artists for percussion instruments," he said, "because of their sense of rhythm. At least one musician will come from each of the 48 States and race, color and sex makes no difference."

A Good Will Tour

The tour will be a good-will venture. A new ship, "The America," will be chartered.

"The orchestra will be drafted from the new generation," the famed conductor said. "This new generation now arising possesses extraordinary talent and finds little opportunity and no outlet for their ability."

Heart-Warming 'Carry Me Back Heart-Warming 'Carry Me Back' May Become Virginia's Anthem May Become Virginia's Anthem

By RALPH HILTON

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American Music, presented in a concert under the auspices of the National Association of American Composers and Conductors, with Herman Neuman directing the orchestra and Sigmund Spaeth as the commentator: WNYC, 12 M.

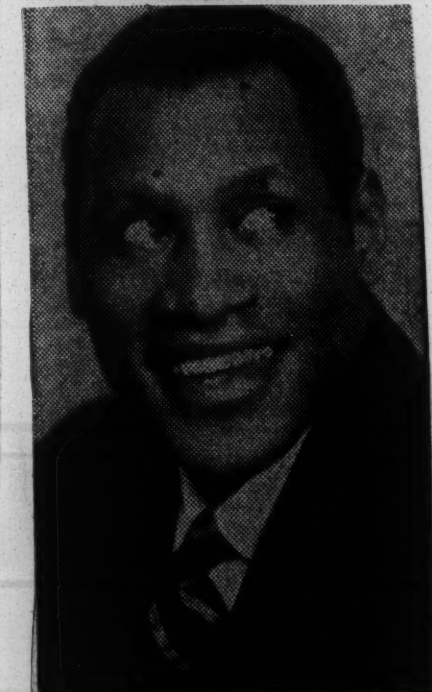
Arrowmakers Overture.....Elliott Schenk
Pinochio Suite.....Mabel Wood-Hill
Entrance of Montezuma from Azora, Hadley

Philarmonic-Symphony Orchestra of New York, conducted by John Barbirolli, in a program of romantic and modern works; Deems Taylor is the commentator: WABC, 8 P. M. 7-2-31-34

Overture to "L'Italiana in Algeri".....Rossini
Symphony in A Major, "Italian".....Mendelssohn
On Hearing the First Cuckoo in Spring, Delius
Variations on an Original Theme, "Enigma," Op. 38.....Elgar

City Symphony Band, directed by Giuseppe Creatore: WNYC, 4-5 P. M. 7-2-31-34
March, "Tannhauser".....Wagner
Overture, "Semiramide".....Rossini
Organ Offertory.....Batiste
Intermezzo, "A Dream".....Creatore
Suite "L'Arlesienne".....Bizet
Waltz, "Española".....Waldteufel
Gavotte from "Mignon".....Thomas
Dance of the Hours from "La Gioconda," Ponchielli

Pursuit of Happiness, with Burgess Meredith as master of ceremonies. Paul Robeson, American Negro baritone, sings "Ballad for Americans," assisted by the augmented Lyn Murray chorus, Ethel Barrymore and Clifton Fadiman, the "school master" of "Information Please," are to enact a skit based on George R. Leighton's book, "America's Growing Pains." The debut of The Marshalls, a new vocal quartet, in a musical whimsy of their own doing, "Honk, Honk—the Rumble Seat Song," also is scheduled: WABC 4-30 P. M.



Paul Robeson, baritone, sings for WABC's radio show after noon at 4:30 o'clock.

Atlanta Ga. Journal
April 14, 1939

Emory Glee Club Delights Audience at Annual Concert

BY JEAN CHALMERS

The Emory songbirds, better than ever, gave their audience good fun as well as good music Thursday night when the Glee Club, directed by Dr. Malcolm Dewey, presented its annual Atlanta concert to listeners who clamored for more.

Their program started promptly at 8:30; so promptly, in fact that a large portion of the audience filed in after the first number, the lovely "Invocation of Orpheus," from Peri's opera "Euridice." Exquisite soft tones were especially effective in this selection and in the madrigal "Come Again Sweet Love."

"When I Know What You Know," the canon whose words are just as nonsensical as the title, pleased the audience with its rhythm and humor.

The group of religious music was climaxed with the magnificent "Omnipotence," by Schubert, with Myrtis Trimble's beautiful soprano in the solo.

The Emory singers are masters of negro spirituals and proved themselves Thursday to be clever showmen as well as fine musicians. The audience was tremendously amused by the boys' pantomime, especially in "My Soul Is a Witness," "Little David," and "Couldn't Hear Nobody Pray."

One of the most attractive numbers included in the concert was the opening one of the second group, about "Old King Cole" who was a wretched old soul because he hated his fiddlers three, "those cursed boys."

"Remembrance," Mark Andrews' special arrangement for the club of Robert Burns' poem, was followed by his musical setting of Alfred Noyes' "The Highwayman," with Miss Trimble and John Bumstead in the solos. The ballad was given a splendid interpretation by the performers. Its presence on the program was by popular request.

Marcus Bartlett accompanied at the piano, and Dick Felder at the organ.

The audience joined in the singing of the Alma Mater.

Charleston, S. C. News & Courier

Kingstree to Observe National Music Week

Kingstree, April 29.—Special: National music week will be observed in Kingstree beginning Sunday evening, May 7, and extending through Thursday evening, May 11.

The Williamsburg Choral society will give the first program of the week, on Sunday evening, May 7, in the grammar school auditorium, when a concert of sacred music will be presented. Monday evening a varied program of solos and ensemble work will be presented in the auditorium by pupils of the various music studies in Kingstree, and music pupils of the Kingstree school system.

The Kingstree high school band will be heard Tuesday evening in the annual open-air concert on the Kingstree high school athletic field. A varied program by the music department of the Tomlinson high school for negroes will be given Wednesday evening in the grammar school auditorium.

The observance will be concluded Thursday evening with the program by the King's choir of the Kingstree high school. The program will be given in the grammar school auditorium.

Jackson, Tenn. Sun
April 30, 1939

Actress Defines American Music

Bess Johnson Gives Her Opinion On the Moot Question

NEW YORK, April 29.—Musicians have been speculating for the past 25 years in their search for typical American music. Now an actress—Bess Johnson—steps forth with her opinion on the moot question.

It seems at first sight that an actress should mind her own histrionic business and leave music to the musicians. But it so happens that Bess is a native of Elkins, which is situated snugly in the

West Virginia hills.

The situation isn't completely clarified until it is learned that Bess feels that real American folk music originates in these same West Virginia hills!

"Musicians and composers have contended that the basis for American folk music springs from three points," says Bess. "They say that cowboy ballads, negro spirituals and New England hymns are the very background of American music."

"But they seem to have forgotten mountain music, which can be traced back to the 1700's. So-called hill-billies have been writing and singing their own music, and making up words as they go along, for over 200 years. Yet experts have passed them by."

Bess claims that cowboy ballads can thank hill-billies for their songs of the plains. Such tunes as "Carry Me Back to the Lone Prairie" and "Oh, Suzanna" are generally associated with cowboys. But actually, they are old mountain songs rewritten in cowboy style.

The popular actress is a strong defender of mountain music. From her early childhood, Bess learned the songs of her hill-billy neighbors and knows more than 100 different songs by heart.

"Swing music has convinced us more than ever that typical American folk tunes originate in our American mountain country," says Bess. "Most mountain music is played in double-beat time, and the same holds true for swing. Negro spirituals aren't typically American because they were brought here from Africa. Cowboy tunes can be traced to hill country music, and New England hymns are merely carry-overs from Britain."

Atlanta Ga. Journal
May 12, 1939

Chorus to Take Part In Spelman Concert

A chorus of ninety singers from Atlanta, Morehouse, and Spelman Colleges will be heard in concert Friday night at 8 o'clock in Sisters' Chapel. The program will include songs appropriate to the spring season and a group of spirituals.

An orchestra of fifty musicians from the affiliated colleges, the Spelman and Morehouse Glee Clubs and two student artists, Benjamin J. Anderson and Grace Days, will contribute to the program.

St. Petersburg, Fla. Times
April 21, 1939

Negro High School Singers Are Highlight of Park Program

Negro singers from Gibbs high school made a decided hit in Williams park last night, the audience of nearly 4,000 residents and visitors enjoying thoroughly the spirituals, plantation songs and sacred songs. The 50 singers, composing the high school chorus and glee club, was directed by O. B. McLin with A. L. Brooks at the piano.

Favorites with the audience were: "Steal Away to Jesus," "Do You Call That Religion?" and "Green Cathedral." Besides the songs F. C. Williams gave a reading; Chester James a bass solo and L. A. Dominis a marimbaphone selection.

Not only were the negro songs enjoyed but the audience applauded also popular Walt Jones, who made a reappearance by request; Alice Elliott, accordion soloist, and Aliee Salter, reader.

Final treat on the program was the rope skipping contest in which Mrs. Margaret Cole, 230 Third street north, won first prize by skipping the rope 15

different ways. Runner-up among the women was Miss Ruth McDowell, Middleboro, Mass. First prize for men was won by William Arner, Detroit, and second prize by Harry A. Lang, Passaic, N. J. Among other contestants were Miss Lucille McDowell, Middleboro, Mass.; Miss Ruby Robinson, St. Eustache, Quebec; Miss Mary Rosemond, Des Moines, Ia.; John H. Hanna, Springfield, O.; Lon Silver, Muncie, Ind.

Judges were Mrs. Dora Brescher, 840 Second avenue north; Mrs. Gertrude Aughenbaugh, 142 Fifth avenue north, and Mrs. M. Fry, 636 Fourteenth street north.

The program was arranged by William A. Kenmuir and Jack Zumbahlen, and was preceded by a 15-minute safety talk by Officer C. G. Robinson of the local police department.

Negro Quartets to Sing for Honors

There will be a program of negro spirituals, dialect readings and jubilee songs tonight at Mount Zion M. E. church, corner Alton and Eldridge streets, featuring the Friendly Four, Mt. Carmel four, the Robinson four, and the Black Diamond four quartets. These quartets will sing for the highest honors in the state.

The program starts at 8:15. There will be reserved seats for white persons. A silver offering will be taken.

Jasper, Ala., Advertiser
May 4, 1939

JASPER LITERARY CLUB HAS PROGRAM ON MUSIC—

Mrs. J. V. Sartain was hostess on Wednesday afternoon entertaining the Jasper Literary Club at her home in East Jasper.

Mrs. W. H. Caldwell called the meeting to order and had charge of the business session. The program was on Music with Mrs. R. L. Leonard giving a history of Negro Folk, Symphony and Rev. Harrison McMains sang a group of negro spirituals.

Mrs. Wade Lawless gave an interesting report of the A. F. W. C. convention recently held in Dothan.

National Music Week Program

Sunday, May 7: Concert of Music, Williamsburg Choral Society, Mrs. George McElveen, director.

Monday, May 8: Recital, piano and vocal pupils of Mrs. W. B. Brockington, Frances Dougherty, Mrs. Douglas Kinder, Mrs. George McElveen and H. E. Sherfey.

Tuesday, May 9: Annual Open Air Band Concert, Kingstree high school band, Hal Middleton, director. Athletic field.

Wednesday, May 10: Musical program by Tomlinson school featuring Negro spirituals. Helen Bradley, director of music, C. E. Murry, director of Orations.

Thursday, May 11: Third Annual concert, King's choir, H. E. Sherfey, director. Guest soloist, Ed Gatling, baritone, Sumter.

All programs will be held in the grammar school auditorium with the exception of the band concert on Tuesday evening, which will be given on the local athletic field in front of the grand stand. Programs will begin at 8:30 o'clock and will be approximately one hour in length. Although the admission is free to the above programs, a free-will offering will be received each evening to help support and build each musical organization. Kingstree's observance of National Music week is sponsored by the Music department of the Kingstree public schools.

Bristol, Va., Herald-Courier
June 14, 1939

COLORED SINGERS WELL RECEIVED IN BRISTOL

Hundreds of people crowded the Euclid Avenue Baptist church Monday evening to hear the Eureka Jubilee Singers of Chicago in their concert, which was the final service in the week of celebration of the first anniversary of the Bristol Union Mission.

The concert, which was given in two parts, was well received by the audience. The first part was given with the Eureka Jubilee Singers appearing in evening dress and presenting favorite songs such as "Hear Dem Bells," "Golden Slippers" and "The Great Gettin' Up Morning."

The last half of the concert was given by the singers dressed in plantation costumes and singing many old melodies, including "Old Black Joe," "Don't You Hear Me Calling, Caroline," "Old Man River" and "Ezekiel Saw

the Wheel."

The Eureka Singers left this city yesterday for engagements in nearby towns, but will return to Bristol for this coming Saturday and Sunday nights to sing in the Reynolds Memorial church under the auspices of the Union Mission.

Raleigh, N. C., News & Observer
June 7, 1939

Rehearsing Songs For Royalty



They made such an impression when they sang for President Roosevelt on his visit to Chapel Hill last year that they were invited to the White House to sing for King George and Queen Elizabeth Thursday—this group of Durham Negroes studying singing under a WPA project directed by Nell Hunter, shown conducting. The Durham choir will be combined with a group from Winston-Salem and make the trip to Washington by bus today. The two groups will join in Durham this morning and broadcast over a State network at 11:30 the songs they intend to sing at the White House party. The Negro chorus is one of two North Carolina groups on the program for the entertainment of royalty. The other is the Soco Gap dance team. Also on the program are Texas cowboys, Tennessee hillbillies, Marion Anderson, Kate Smith and Lawrence Tibbett.

MISS MAYNOR IS PRESENTED BY CONDUCTOR

Sings On Program With Boston Symphony Orchestra

LENEX, Mass., Aug. 18—Dr. Serge Koussevitzky, famed conductor of Boston Symphony Orchestra, on Wednesday introduced his new discovery whom he heralded as one of the outstanding voices of the world and a rival for Maria Anderson's honors.

She is Dorothy Maynor, a Race soprano of Norfolk, Va. Miss Maynor made her debut at the Tanglewood Music Shed here where the Boston Symphony presents its summer music festival.

"She is a native Kirsten Flagstad," exclaimed Koussevitzky, after Miss Maynor's recital.

The singer presented in her recital a difficult group of songs and arias of highly contrasted types. The audience was excited to extreme enthusiasm not only because of her exceptional vocal powers, but by her splendid musicianship and innate expressiveness. Miss Maynor's debut marked her first public appearance as a solo artist. Except for a tour of Europe in 1929 with the Hampton institute choir, she has had few public performances. She gave her performance at Tanglewood as result of an audition granted her by Dr. Koussevitzky on the previous day.

Impresses Critics

Dr. Koussevitzky exceedingly impressed by her audition asked her to appear as a soloist. She was brought to his attention by the multimillionaire socialite music patron Mrs. G. M. Brooks of Boston, who is the donor of Tanglewood. Miss Maynor sang before as highly critical an audience as possible to obtain in the country. The group was composed entirely of skilled musicians and music lovers.

She sang with the poise of a veteran of many opera seasons, but with a modest self effacing con-

fidence that comes from the knowledge that one is sure of the mastery of one's task.

Her selection of songs, arias taken from opera easily proved that she possesses a true lyric quality, and sweetness of timbre and tone and feeling for melodic outline that comes to few singers.

She displayed without the slightest difficulty, her vocal command and feeling for pathos and the dramatic. Her handling of exacting coloratura passages was a delight to hear.

Studied at Hampton

Among her selections were "Oh Sleep Why Dost Thou Leave Me" from Handel's "Semele," "Ach Ich Fuehl's" from Mozart's "Magic Flute," "Non Mi Dir" from Mozart's "Don Giovanni," "Depuis Le Jour" from Carpentier's "Louise," and Wagners "Ho-Y-To-Ho" from "Die Walkure." She also sang a group of spirituals.

Miss Maynor is 28 years old. She began her studies at Hampton institute. Upon her graduation she studied under Dr. John Findley Williamson of Westminster Choir school at Princeton, N. J., and then studied with Wilfrid Klanroth in New York. Her present teacher is Alan Haughton of New York.

She expects to make her concert stage debut next season.

"Wings Over Jordan" Chorus Sings to Packed Throngs In Two Cities

Journal and Guide - 28 39 Norfolk, Va.



The latest picture of the famous "Wings Over Jordan" Chorus which appeared in Roanoke, Va., Thursday, January 19th, at the Roanoke Auditorium before a throng close to 5,000 music lovers, who jammed every inch of the huge hall, and in Richmond, January 20. The Rev. Glenn T. Settle was director of the program, with Prof. Worth Cramer, as choral director. Hundreds were left on the outside unable to gain admission.

No Race Segregation as 4,000 Hear Chorus

RICHMOND—So great was the demand for admission to the concert of spirituals by the Wings Over Jordan chorus on Friday night that jim crow regulations were broken down at the city auditorium.

The affair was attended by 4,000, was sponsored by the First Baptist Church, South Richmond, of which the Rev. W. L. Ransome is pastor, and the Richmond Branch of the NAACP, headed by Dr. J. M. Tinsley.

Citizens of both races occupied the seats back of the stage, while others sat or stood wherever standing space was available.

The Rev. Glen T. Settle, managing director of the Wings Over Jordan radio program, was introduced to the audience by the Rev. W. L. Ransome during the intermission.

He was characterized "good will ambassador," by the Rev. Mr. Ransome and the "ambassador" was presented a plaque by Booker T. Bradshaw on behalf of the Virginia Mutual Benefit Insurance Company.

Mr. Bradshaw commended the Rev. Mr. Settle for his work in connection with the chorus, calling him a man of the calibre of Booker T. Washington and Frederick Douglass.

Lauds Ransome

The Rev. Mr. Settle, in referring to the address of the Rev. W. L. Ransome on the Wings Over Jordan program recently, said, "I don't know where the Rev. Mr. Ransome got that speech, but we have had more requests for copies of it than of any other since we have been broadcasting."

Each number by the chorus was greeted by rounds of applause. Encores were necessary in a half dozen instances.

Mobile, Ala., Press
February 4, 1939

The Mobile County Training School will present Etta Moten, noted colored soprano soloist of the stage and screen at the Colored Community Center here at 8:15 o'clock Wednesday evening, March 15. This is her first appearance in this section. Special seats will be reserved for white people.

Atlanta, Ga. Journal
February 4, 1939

Singing Spirituals

TECHNICAL SKILL is not enough when it comes to singing spirituals. "You've got to believe 'em to sing 'em right. You've got to feel 'em, and you've got to be awful humble," insists Robert MacGimsey, who has devoted years of study to the subject. A lawyer-musician from the bayou country of Louisiana, he has listened to the darkies in the baptizing banks, has put many a throbbing chant on paper for the first time, and has written a number of popular spirituals based upon old songs of the negro, including "Shadrack" and "Trouble."

There are two kinds of spirituals, explains Mr. MacGimsey. One is "move music," the rhythmic, cadenced kind the negroes sing in church. The other is long-meter music, which has a long, easy swing to it like a chant, but absolutely no rhythm. There is a great deal of spiritual singing nowadays, but much of it is marred by faulty interpretation, observes the composer. The explanation is that mastery of the technical aspects is not enough. "You don't have to be real religious to get the feeling, but you've got to have it," he asserts. "It just seems like most singers won't believe spirituals. That's why they can't really sing 'em."

Greensboro, N. C. News
February 27, 1939

SINGERS ARE HEARD BY LARGE AUDIENCE

Sedalia Group Sings At First Baptist Church.

A capacity audience heard the concert of sacred music presented by the Sedalia Singers of Palmer Memorial institute, at 4 o'clock yesterday afternoon at First Baptist church. The group found immediate favor in their presentation of music of their race. Opening with "God So Loved the

World," from "The Crucifixion," the program reached its height in "Listen to de Lambs," and "Deer River." The effectiveness in beauty of tone was further expressed in several spirituals.

The boys' sextet presented a group of numbers including the popular spiritual, "I'll Be a Witness For My Lord," and other numbers.

Following Dr. Charlotte Hawkins Brown's talk on behalf of the program of the institute, she led the group in two a cappella numbers, "Couldn't Hear Nobody Pray," with Lenora Wheeler Scott, lyric soprano, singing the solo part of "Trampin' in." The closing numbers were "Steal Away," and "Swing Low Sweet Chariot."

The audience showed its interest and confidence in the work by contribution of \$120 to help with the needs of the institution. Prof. Norville H. Dismukes, head of the department of music at Palmer Memorial institute, directed the afternoon's concert.

Jasper, Ala., Advertiser
February 23, 1939

Negro Choir Featured At Fourth Sun. Sing

The regular Fourth Sunday Afternoon Singing will meet at the City Auditorium, Jasper, next Sunday afternoon at 1:45 p.m. This singing has grown to be the largest of its kind in North Alabama if not in the entire state. Remember that you must come early to get a seat.

One of the outstanding features of the singing next Sunday will be several numbers by the colored singers. The balcony will be reserved for them and they will render several numbers from the new song books. This will be a great treat for those who have never heard a colored choir sing.

Among the visitors who have promised to be present will be the Shaw Sisters, Bessemer, the Stamps Deep South Quartette, Birmingham, Prospect Quartette, and we expect the Ziglar Quartette, Denson Quartette, and Quartettes from Bankhead, Providence and others. In addition to these we will have many outstanding music directors among whom will be O. A. Parris, Carlos Barrentine, Preston Hamilton, Mr. and Mrs. Claiborn, P. B. Shaw, Howard Denson, and

many others too numerous to mention. Do not permit anything to keep you away. Bring your car or truck loaded with singers and lovers of good singing. Come early or you will have to stand.

C. H. HEMBREE
Chairman

Anniston, Ala. Star
February 26, 1939

Colored Chorus Will Sing Today

Lillian Foreman, local colored music instructor, will present a chorus of more than 35 of her students between 16 and 19 years of age in a concert in the Little Theatre auditorium at 3:30 o'clock this afternoon.

The choir is made up of students of the Cobb Avenue School. Included on the program will be hymns and spirituals. The solo voice of Jimmie Herd Martin will feature the concert.

The director is a graduate of the American Conservatory of Music at Chicago. She has presented a large number of musical programs here.

In The Realm Of Music

By
LUCIEN H. WHITE

From "Tom-Tom to Cantata," All-Negro Music Program Rendered By Thomas Study Group at Carnegie Hall

An audience that filled the Carnegie Chamber of Music Hall to capacity greeted the Thomas Negro Composers Study Group on Tuesday evening, February 7, when that body of young music students presented a program from "Tom-Tom to Cantata," featuring music by Negro composers, commemorating Negro History Week. Mrs. Blanche K. Thomas is the founder and director of the group.

The program opened with a song by the group from behind the curtains, "O come let us sing a new song," followed by an example of "African Rhythm," by Wabaleka, with drum rhythms by Foster Mayes, and explanatory comments by Edler Hawkins, narrator. Mr. Hawkins was particularly happy in his elucidatory remarks throughout the program, as he prefaced each number through the evening. The program then opened to reveal the entire group seated on the floor of the stage, dressed in righams and bandanas, and overalls. A group of traditional Spirituals were given in an atmosphere that approximated primitive conditions, with a fine exhibition of emotional inspiration. These included "You are going to reap just what you sow," "Daniel saw the stone," "Sun don't set in de mornin'," "In Bright Mansions Above," "I've got a robe," and "Go down, Moses."

A brief intermission enabled the singers to change into more formal costumes, the women in flowing robes with bright scarves and then Mrs. Thomas came to the front and directed the singing of more sophisticated arrangements of folk-songs. "Deep River" by Burleigh, "I'll never turn back," by Dett, "Pile grims song," by Diton, "King Jesus is a listenin'," by Dawson, and a new and novel arrangement of "Tramping," by Mrs. Thomas made up this group. The group

gave a fine exhibition of ensemble singing, demonstrating the thoroughness of their training.

Following the intermission, Miss Penelope Johnson, violinist, was presented, and she played two African Dances by Coleridge-Taylor Nos. 2 and 4. Miss Johnson is a Juilliard Institute product, and her playing showed great talent, which has been skillfully cultivated. L. Emerson Jones was at the piano.

Then came the piece de resistance, a singing of "Hiawatha's Wedding Feast", the first of the great trilogy, "Hiawatha," by Samuel Coleridge-Taylor. This was given in costume, with a stage setting that fitted the story. This beautiful and difficult music was sung by the group with splendid effect, with tonal cohesion and sympathetic development. The axing and thrilling solo for tenor voice, "Onaway, awake, Beloved", was sung by Arthur Benjamin, whose voice was equal to the demands placed on it, and he gave a noteworthy exhibition in its rendition. The work of the group was finely carried out, and reflected much credit, not only upon the singers, but also upon Mrs. Thomas, whose directorship was inspirational.

Mr. Jones was the accompanist assisted by Miss Johnson and her violin. Lorraine Booker is assistant pianist. The costumes were produced by Fame Thomas, Mildred Johnson and Thelma Hall.

James L. Morrison was the stage manager. The group council is composed of Marjorie Johnson and Vivian Hall and then Mrs. George B. Swanston. The publicity committee and ushers were Ella Brice, Edmonia Boyd, Viola Bracey, Sarah R. Billups, Gertrude Bennett, Joylett Bratcher, Blanche Eckles, Florence Harris, Elmira Hall, Ila Simpson, Martha I. Seaprooke and Arthur Wilson.

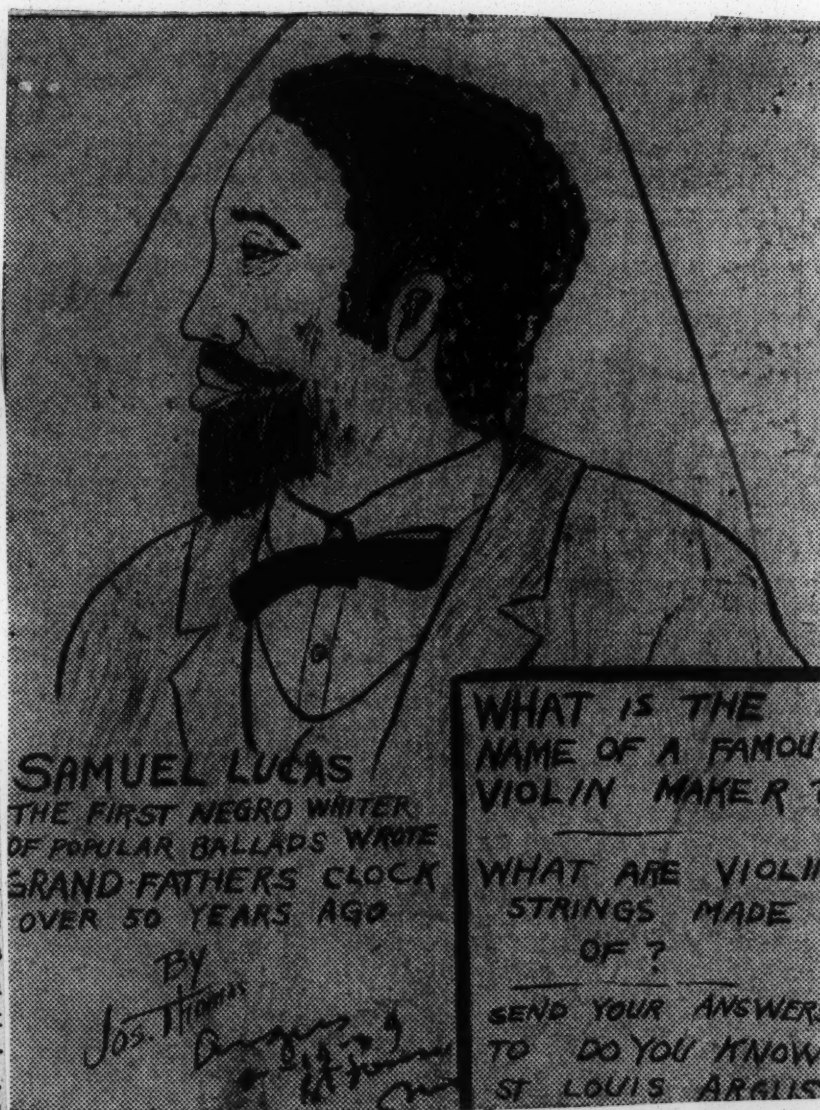
PHILIPPA SCHUYLER!

Seven Year Old Pianist and Composer

Little Miss Schuyler, the picture of health, beauty, grace, with a poise that a veteran artist might well envy, appeared before a large and most enthusiastic audience in the auditorium of Public School 136, New York City, Sunday, February 12. As usual, the grand finale found her brow laden with the laurels of a veritableovation. Like unto Caesar, he could have said, "Veni, Vidi, Vici."

"A New Yorker" sent this sketch: "The recital was most successful. She played in a new auditorium, Public School 136, and it was packed. A very distinguished audience from down and up town. She simply looked beautiful in a long white velvet dress. Snow white frock with white velvet tied around her black curls and tiny scarlet slippers peeping out when she walked or curtsied. She played on a huge concert grand that looked large beside so small an artist. With encores, she performed 12 pieces, classical, modern, original as you will see. She received a lot of beautiful flowers. A bunch of red roses was especially effective with her frock, and were laid across the top of the piano during the last part of the program. Life magazine sent photographs and if the pictures turn out well, they will soon appear in Life."

"She is invited to give her recital at the Berean School in Philadelphia on February 25 and to Fisk University in May. Earnest Schelling, conductor of the New York Philharmonic for Young People and a distinguished American pianist and composer himself, has invited her to play for him privately. That is a great honor as he is a pupil of Paderewski."



For Unselfish Service

THE award of the Spingarn Medal to Miss Marian Anderson, world-famed concert artist, so richly deserved as our greatest ambassador of goodwill to the people of the earth—resurrected the policy of the award committee in selecting the most meritorious nominee.

We see nothing of value in prolonging the debate since one medal is insufficient to reward the 1,000 or more men, women and youths who yearly make brilliant and important contributions to community, racial and national life in their respective fields of labor in a racial population of over 12,000,000 people.

It has been periodically suggest-

ed that, while the Spingarn medalists have earned the distinction, the award committee should depart from tradition and honor some of our successful business men and women, lawyers, editors and publishers, educators, and worthy trail-blazers in the fields of industry and labor and family life. We believe racial and national life would be better served if this were made the immediate responsibility of civic groups in the respective communities where the labors and character of the individuals are better known and can be better appraised, than by a national committee far removed from the local scene of battle.

There are not and never will be enough Spingarn medals to go around; but medals and plaques and certificates of merit can be bestowed by every community

where men, women and young people labor without price to make the lot of others brighter and more secure. Let the Spingarn Committee continue its good work; and let those of us big enough to rise above malice, jealousy and personal ambition, honor those of our fellowmen and women whose vision, courage and leadership add to the sum total of happiness and security in community and racial life.

Marian Anderson In Washington

From Norfolk Ledger-Dispatch

ONE of the most famous singers in the world is Marian Anderson. Her voice is so long, in that it has so wide a range, and it is used by her so as to assume so many colors that it might be called a mezzo-contralto or even a mezzo-soprano. She is, however, commonly spoken of and written of as contralto. That is not in point. What is in point is that this great singer is a Negro.

She was to have sung in Washington, D. C. But the Daughters of the American Revolution, who own both Constitution Hall and Memorial Continental Hall, are reported to have refused permission to her to sing in either. No other hall large enough to accommodate such an audience as she would draw is to be obtained, it is also said. That, be it noted, is in Washington, the seat of the Federal government, the very home of the supreme authority charged with the duty, among other duties, of seeing to it that Negroes are treated fairly and justly.

The news story—that is, the special story from Washington—published in the Norfolk Journal and Guide says:

"The restriction against the appearance of colored persons has not always been enforced. Its adoption is said to represent a concession to native Washingtonians and elements in the population who come from the South."

Well, it happens that Marian Anderson sang in Richmond—the capital of the Confederacy—a year or so ago. She sang in the Mosque Auditorium, which is the finest hall in Richmond—and probably in Virginia—and there was a big audience, overwhelmingly white in number, which applauded her enthusiastically over and over again. If she were to sing in Norfolk, she would appear in the best we have—such as it is.

If the prohibition against her

singing in one of the best of the auditoriums in Washington represented a concession to "elements in the population who come from the South," we wonder what sort of elements these were before they came from the South.

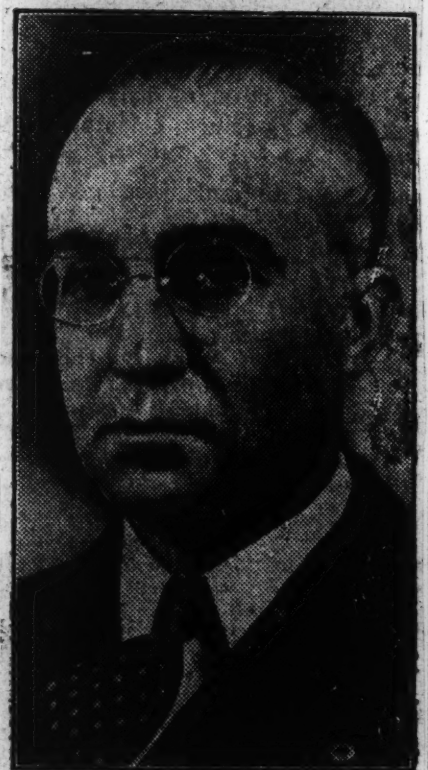
Pickens, S. C. Sentinel
February 9, 1939

WHO WROTE IT?

"Home On The Range"



Oh, give me a home



If he had not heard the call of music, he might have become a lawyer or a rancher, as his father was successful at both; but his mother's love of music predominated, and at the age of eight he was giving piano recitals and the ranch at Ballinger, Texas, lost what might have been a fine cowboy. Even today he is as much at home in the saddle as before the keyboard of a piano.

As a child the songs of the cowboys and the spirituals he heard in the church of his negro mammy impressed themselves on his brain, and the more he studied music the more these songs in him cried out to be written down. In 1919 he wrote the first published arrangement of an American cowboy song, "The Bold Vaquero."

He is of French Huguenot stock. His grandfather was Governor of Mississippi. Besides the symphonic arrangement of "Turkey in the Straw" and numerous cowboy and

negro songs, he has created more than one hundred compositions, and at least two of his songs are favorites of the President. He is a distinguished member of the American Society of Composers, Authors and Publishers.

His name is
"JOHN M. BAKER"
in Features & Photo Syndicate
Asheville, N. C. Times
February 21, 1939

NEGRO SINGER REFUSED USE OF DAR HALL

Marian Anderson, Barred
In Washington, To Sing
On West Coast.

SAN FRANCISCO, Feb. 21.—(UP)—War Memorial opera house was completely sold out today for the first of two concerts by Marian Anderson, negro contralto, to whom the Daughters of the American Revolution refused the use of their constitution hall in Washington, D. C.

Reports of the D. A. R. action and subsequent refusal of the school board jurisdiction over Central high school auditorium to transfer her scheduled concert there drew no comment from Miss Anderson.

She was reported to be suffering a slight cold and resting at a private home.

Mrs. Henry M. Roberts, Jr., national president of the D. A. R., here for its convention, said "I have nothing more to say," when asked if regulations governing the use of the hall meant regulations regarding segregation of races.

She said that when application was made for Miss Anderson's appearance at the hall the date already had been taken.

"The rules governing constitution hall are in accordance with the established custom of the Washington districts," Mrs. Roberts said. "Similar rules prevail in all similar places."

Commenting on the situation, Gaetano Merola, conductor of the San Francisco opera company, said that in his opinion and that of the world's finest music critics Miss Anderson was an "outstanding singer."

"Art is art," he said, "and artists are artists. Nothing should be allowed to intervene."

Birmingham, Ala. News
February 26, 1939

MARIAN ANDERSON TO BE HEARD HERE

Renowned Negro Contralto To
Appear April 3 In

Auditorium

Marian Anderson, the world-renowned Negro contralto who is recognized as one of the world's greatest singers, will be heard in recital at the auditorium Monday evening April 3. She is being presented here by Marvin McDonald, impresario of Atlanta.

The entire arena will be reserved for white people, and the dress circle, balcony and gallery for colored.

Marian Anderson is now making her fourth consecutive concert tour of America, and is firmly established as one of the most popular artists of the day. Last season she established a record for a vocalist singing 70 concerts between January and May. She was heard by more than 250,000 people, her audiences averaging over 4,000. Since that memorable day in 1925, when she won the Lewishon Stadium competition, Marian Anderson has covered more than 100,000 miles to sing on four continents.

Her artistic creed is rooted in her religion. "Religion is an anchor. It gives one a grip on life. It also is a pattern on which one fashions negro contralto, to whom the Daughters of the American Revolution refused the use of their constitution hall in Washington, D. C. In the moment of exalted interpretation one seeks to communicate that feeling to the audience's appreciation. So, when a song pleases me, touches me, I try to project the feeling to exalt the listener's emotion," she states.

This "priestess of song" has earned to "feel" the music she sings by studying the countries that nurtured the songs. This interpretative subtlety overwhelms the listener "with the spellbinding magic of her singing," says Pittsborn.

Tickets for this concert will not be on sale until Monday, March 20. Advance reservations may be made by communicating with Mrs. E. Luke, 1230 South Forty-Fifth St.

Play Negro Symphony In First Appearance Of Orchestra Here

A. Jack Thomas, well-known conductor, composer and author credits the newly formed Negro Symphony Orchestra, now in training at the Harlem YMCA, with being the chief stimulus for a symphony based on Negro musical idioms that he is now in process of composing.

Mr. Thomas' aim in this work is to elevate the not too far features peculiar to Negro spirituals, jazz and blues to the lofty symphonic plane.

The symphony when completed will be unmistakably Negroid since the composer's original theme will savor of the religious fervor of the spiritual

and will exhibit rhythms peculiar to Negro jazz. The piece will feature also the blues tonalities with their characteristic lowering of the third scale step.

Upon the suggestion of Leviticus Lyon, noted tenor and choral director, Mr. Thomas has utilized one of the subordinate themes of the first movement of the symphony as the melody of a spiritual which he has since composed.

The first movement of the symphony will have a vocal prelude in the form of a note partaking freely of the spiritual. This prelude and the first movement itself, Mr. Thomas plans to combine into a tone poem titled "Study in Black."

The composer expects that the first performance of the completed symphony will be given by the Negro Symphony Orchestra, of which he is associate conductor to Ignatz Waghalter, famous European batonist. Mr. Thomas predicts this new orchestra will prove a vital influence on race composers, who with rare exception are denied encouragement from the big white symphony orchestras and so do not often or ever essay composition of symphonic proportions.

From Spirituals to Swing Sways Staid Carnegie Hall

NEW YORK, Dec. 23.—An eve-nearly blind. He had to be led by a young American Negro music out on the stage and seated behind the stage, the rafters and fore the microphone. He wore the audience at Carnegie Hall a windbreaker and baggy trousers. It had a little offers. He played as if to do other everything a lot of swing. wise would be a denial of his nature. The title of the program, "From Spirituals to Swing," which was presented by The Newthrough his veins. His music was Masses, was "From Spirituals to Swing"; it dealt with what he had seen in a fox chase, what he had heard of a railroad train. His playing, blues, boogie-woogie, harmonica was many-voiced; he played, early New Orleans was able to chant phrases ever jazz, soft swing and—finally as he played.

eyes gave way and he turned to music for a living. Now he is without adjectives—swing. Mitchell's Christian Singers. The program's leading were discovered by Mr. Hammond. The article was called "The Music of the South." They are Nobody Knows." Well, four men—William Brown, Julius Davis, Louis David and Sam Bry. There is, for one, Davis, Louis David and Sam Bry. John Hammond, who conceived, ant. Their singing is done after directed, master-of-ceremonies and the day's work. They have had—judging by his jitterbugging in no formal teaching; they do not his seat on the stage—enjoyed use fancy arrangements. The concert. There were, for that, sang such things as their version of "The Lord's Prayer" and "We Rise Up," matter, hundreds in the capacity of "The Lord's Prayer" and audience who seemed to know the traditional song, "We Rise Up," music as well as its lingo. Know with rhythmic vitality and warmth it or not, almost every one liked of emotion. The music and verse the music. A good time was had so real to them that they aced by all—except, perhaps, by the it out, almost like an ancient manager of the hall, who might miracle play. have been wondering whether the walls would come tumbling down.

Suggestion of Each Phase
With the world of American Negro music as their oyster, the producers of this show could give only a suggestion of each phase. Their integrating purpose was to show something of the Negro's contribution to music, to show it in its sincere, unspoiled forms. They admitted many of the Negro's musical forms were missing, but they had sought to assemble—and had scoured the West and the South—the best practitioners.

For simplicity of spirit commend us to Mitchell's Christian Singers and to Sanford "Sonny" Terry. If there had been nothing else on the program, these men would have been worth a long trip to Carnegie Hall. They represented in their concentration, true musical feeling, integrity and unaffectedness Negro music in its pristine aspects.

"Sonny" Terry plays the harmonica. He was a farmhand and a laborer in the South until his

that is swing.

Ruby Smith, niece of Bessie Smith, the blues singer, to whom the program was dedicated, opened the live program. A recording of African tribal music was played as the real opener.

Chick Webb Is Given \$1,500 To Play Swank Society Engagement

But In Texas Two Promoters Take It On the Lam For
Less Than Half That Amount.

NEW YORK, Jan. 5—Chick Webb, the sensational drummer king of swing, and his comely queen of song, Ella Fitzgerald, captured the spotlight hereabouts when they received a \$1,500 contract to play a one-nite stand at the famous Stumpie and the Lindy Hoppers are currently appearing at the State Theatre in Hartford, Conn. Not understanding that Webb and Fitzgerald have been record breakers all along the theatrical and dance routes during the whole of last year, this is the first time that such a sum has been received for theatre then, much is hoped for a single night not only by this aggregation, but others of its ilk. Such an honor—and blessing—is usually bested by groups like Lucky Roberts whose group is considered the most outstanding society entertainers in the country, white or colored.

As a direct contrast to his New Jersey affair, Webb cited to the press an affair he played just last week in Texas for less than half that amount at the City Auditorium to a packed "anybody invited" audience, but when pay-off time arrived, both dance promoter and cupboard had vanished. According to Webb one of the two men at sponsoring the affair hiked off to another part of Texas and his remaining partner couldn't explain why the till was \$400 short. The nabbers were called in, arrested the remaining promoter and caught the other several miles away. Both are being held under \$500 bond each. With both experiences under his drum head, Webb and his crew, with Ella Fitzgerald, Stump and

Gets Scholarship



FLORICE BRAZLEY
Senior at Dillard University, New Orleans, who was awarded the \$100 Etta Moten Musical Scholarship by the Alpha Kappa Alpha sorority.

Miss Brazley, who is a candidate for the Bachelor of Arts degree in June with a major in music, is a mezzo-soprano and has appeared as soloist with the University chorus on numerous occasions.

In addition to her work in voice she has studied piano and theory and has composed several choral numbers, one of which was sung at a recent program of the music department. She is a charter member of the Beta Upsilon chapter of the Alpha Kappa Alpha sorority.

Atlanta Ga. Georgian

January 6, 1939

FIRST MUSICAL presentation
of the 1939 Spelman College musical program will be held Friday evening at 8 o'clock in the Howe Memorial Hall, with Bessie Helena Mayle, soprano, in a song recital. Raleigh, N. C., News & Observer January 1, 1939

"Negro Music"

The Norfolk Ledger-Dispatch

In an article called "From Spirituals to Swing," in The New York Times of December 18, Mr. John Hammond disseminates some information on the subject of Negro music in the United States which might be read profitably not only by

Dillard Univ. Senior Gets Moten Award

NEW ORLEANS, La. (S. N. S.)—Florice Brazley, senior at Dillard University, New Orleans, was awarded the Etta Moten Musical Scholarship by the Alpha Kappa Alpha Sorority last week, according to an announcement received from the office of Mrs. Margaret Davis Bowen, national president of the sorority. The one-hundred-dollar scholarship was established by Etta Moten to assist students of outstanding promise in completing their undergraduate work in music and was awarded on the recommendation of Frederick Hall, director of music at Dillard, under whose supervision Miss Brazley has worked.

virtually all residents of the North, East and West who are interested in the subject but are wholly uninformed with respect to it, but by most of the residents of the South—who also are, almost invariably, as uninformed as are their brethren of other sections.

Mr. Hammond points out that "the highly publicized Negro jazz bands," the "torch singers like Ethel Waters," the "highly sophisticated groups like the Hall Johnson Singers (who) do arrangements of traditional Negro spirituals, with harmonies carefully adjusted for delicate ears" and the "magnificently trained soloists like Marian Anderson, Roland Hayes and Paul Robeson (who) make of the primitive spiritual and blues something akin to the art songs of other nations, with unrhythmic and fancy piano accompaniment"—that all these have "very little to do with authentic Negro music."

He is wholly right, of course. There is little connected with modern music and music-making that is more utterly fallacious than the belief, widely if not generally accepted, that the sort of playing and singing to which Mr. Holland refers is a manifestation of "authentic Negro music." Often these compositions are played or sung by Negroes, but they are not more Negro music than the songs of French composers are American music when they are sung by Americans. Marian Anderson can sing Schubert's "Tod und das Mädchen" in such a manner that the voice of Death sounds remote and almost disembodied, but it is not a Negro song. When Paul Robeson and Roland Hayes, fine artists that they are, stand in the curve of a piano and sing "spirituals," they are not singing true spirituals from the unwritten library of Negro music.

Literally, a spiritual is unaccompanied singing by a group, varying in size, of course, in which one voice sings the "lead" and the others sing in harmony which is not "carefully adjusted" from the point of view of composition, but which often includes quarter-tones, which are not recognized in our system of notation.

PART TWO.

From Time.

United States Negroes are generally credited with two great contributions to United States folk music: (1) spirituals, (2) the musical dialect of jazz. Why these two contributions should be so different has long puzzled high and low-brows. One obvious reason: spirituals are sacred and solemn, hence naturally slower and tamer than jazz. Another: While jazz comes to the jitterbug hot off the griddle, spirituals are dished out to concert-goers like musical cold meat. By the time they reach the concert hall most spirituals have been written down on paper, dressed up like hymn tunes, adorned with fancy piano accompaniments, "interpreted" according to the

best rules of high-brow music. But in the whitewashed rural churches of the deep South, their spiritual home, spirituals are as hot as hot jazz, and often sound like it.

People in big cities seldom get a chance to hear such authentic hot spirituals. But last week at a Carnegie Hall concert of Negro music sponsored by the leftist New Masses, 2,600 Manhattanites heard some pretty warm ones.

What the concert did demonstrate is that the best United States Negro music is not all produced in Harlem and on Broadway, but that some of it comes from towns of the South and Middle West. From them the concert's manager, Swing Pundit John Hammond, had imported 11 hand-picked Negro musicians. Of these the most musically interesting were four lean, earnest-looking Negroes from Kinston, N. C., who call themselves Mitchell's Christian Singers (Sam Bryant, Louis David, Julius Davis and William Brown).

Though known to inquisitive record collectors through a few recordings of curiously wailing, syncopated spirituals Mitchell's Christian Singers had never before sung at a formal concert. Their spirituals were sung with touching solemnity, and with the intensity and abandon of hot jazz. Both jitterbugs and high-brows heartily approved them.

Mitchell's Christian Singers all grew up in Kinston, where two drive trucks—one is a carpenter and one a tobacco factory hand. Being good friends, they gradually drifted into the habit of singing together in the evenings after work. Being musically illiterate, they invented their own songs.

The quartet's diminutive first tenor, Brown, has quiet tastes, plays a little mooncan and setback, mostly just "cheers himself with his family." But stocky Bass Bryant, Second Tenor Davis and Baritone David secretly cherish ambitions to be movie stars. All used to be farmers. Last month Tenor Brown saw his first football game. Uncertain how to behave, he noticed that the other spectators all held their mouths open. So he opened his. Accidentally getting too close to a goal post, he got severely pumped, still carries a bruise or two. Says Tenor Brown: "God help a football game."

Music Education League Announces

Audition Dates; Registration Ends Jan. 21

The final registration date for soloists registering in the sixteenth season of the Music Education League's piano program has been compiled by auditions is January 21st. The auditions are scheduled to open on February 15th for all soloists except those who register in the semi-classical division for piano, sessions for which open somewhat later.

The final registration date for Catholic Schools participating in the Catholic School Music Contest sponsored jointly by the Music Education League, the Archdiocese of New York and the Diocese of Brooklyn, is March 1st, with preliminary auditions as follows: Manhattan, Monday, April 24; Bronx, Tuesday, April 25; Brooklyn, Wednesday, April 26; Queens, Thursday, April 27; and Richmond, Friday, April 28. Final sessions are scheduled to take place in the Town Hall on Thursday and Friday afternoons, May 11 and 12.

Following the close of the preliminary sessions for soloists in which they receive only written criticism, the thorough sessions for preliminary rating will open on March 12th, and continue through April 6th. These will be followed by the theory-examining examination on Saturday afternoon and evening, April 22nd, in which all soloists must participate.

Piano, string, and wood-wind ensembles will receive their first hearing during the first week of March, and their final hearing during the last week of April, while former gold-medal winners registering for the gold-medal winners audition will be heard during the last week of March, and receive their final hearing during the second week of May. The interborough or final contest for soloists of all instruments and voice is scheduled to open April 24th, and close on May 13th. Date for the presentation of awards will be announced later. Definite dates for the preliminary and final sessions for junior and senior Protestant and Catholic choirs will be announced shortly.

An entirely new syllabus for vocal soloists has been prepared for the present season by the League's audition committee, which has included in it a special section to provide for auditioning young singers contemplating public careers. These special auditions were tried out last season with much success, and are particularly helpful to very advanced vocal students who wish impersonal criticism and advice. In the piano section a special syllabus has been prepared, known as the semi-classical division, the purpose of which is to provide

for students who began studying late and are not qualified to meet the standards required in the regular classical division. This part of the piano program has been compiled by a group of experienced piano teachers headed by Miss Kate C. Chittenden. Part III of the Syllabus, covering string solos, has also undergone revision, and offers much new and attractive material.

In connection with the Catholic School program, for orchestras, choruses, and bands, the Rev. William R. Kelly, Superintendent of Schools for the Archdiocese of New York and Mgr. Joseph V. S. McClancy, are issuing bulletins to all the schools under their direction urging them to participate in the present season's Catholic School Music Contests, in which already indications are that the registration will be far in excess of that of last season. Participation in these contests has grown each year since the new program for them was initiated in 1935.

All parts of the Syllabus are obtainable at the office of the Music Education League, 152 West 42nd Street, New York.

Swing Based On Original African Music

Prince Of Nigeria Makes Statement; Has Own Musical Studio

NEW YORK, Jan. (ANP)—"Swing," now the rage in American music, is nothing but an imitation of native African music. The Suzi-Q, trucking, Big Apple and other stage and so-called modern dances were danced in Africa thousands of years ago. They are the results of the peculiar rhythm and melody that is characteristic of native African music."

So spoke last week Prince Efin Odok of Southern Nigeria, a West African prince, musician and conductor of a studio here on which hang many native musical instruments.

"My greatest wish," said the prince, "is to create a desire for native African music and also help people realize it is important and authentic. I have formed classes to teach my people the music and dances of their forefathers. I also want to help build a theatre to produce Negro plays and otherwise encourage the race to take a greater interest in African drama."

Marion Anderson Again Captivates Audience Of Discriminating Music Lovers At Carnegie

By EDYTHE ROBERTSON

Friday evening the magnificent Miss Marion Anderson, world renowned contralto, sang again to an enthusiastic Carnegie Hall audience. Long before the huge doors from the dressing room opened onto the stage standing room, which had been engaged in advance, was entirely filled. To say a Carnegie audience is to indicate a select and generously dotted with notable in the music world, artists and critics. When Miss Anderson stepped on to the front of the stage over a white runner of cloth the vast audience became silent in appreciation of her appearance and later broke into clamorous applause in tribute to her art.

The first number, a most appropriate beginning in her carefully chosen program was Handel's "Te Deum", a dignified prayerful mood, which flowed like ultimate peace toward and enveloping her hearers. "Se Laura Spira", her next number, set the pace for "Infelice Unsignuolo" which was the first vehicle during the evening in which her lower register was evidenced. "Dank Sei Dir, Herr", closed the first portion of the program. With no less than three separate bowing appearances would they let her rest in preparation for the second part.

"Die Mainacht," "Der Gang Zum Liebeschen" and "Immer Leiser Wird Mein Schlummer," Brahms numbers, ranging through phenomenal pianissimos, to sparkling brilliance and dignified sorrow preceded Schumann's "Der Nussbaum." "Ill Grolle Nicht" from the works of the same composer closed the group. But at the end, stately bows were not enough and the artist returned to sing another of her favorite recordings, "Ave Maria." Three huge bouquets of American Beauty roses, one tied with changeable red taffeta ribbon and the others with satin, were presented to her. She made a striking picture of loveliness as she bowed gracefully holding them in both arms.

Part three was entirely contained in the aria, "Mon Coeur S'Ouvre a ta Voix" from Saint-Saens' "Samson and Delila." And at the close of the aria came in-

termission.

Miss Anderson's gown evoked much praise and admiration. It medieval fitted basque with full skirted silhouette. Above the basque butterfly neckline was ornamented only by a brilliant oval clip or brooch from which long graduated jeweled hangings made it seem triangular in shape. The sleeves were long and fitted coming to a point over the wrists and taking wings at the top and bare at the shoulder. Flesh brown straps assisted in the fitting of his beautiful gown. At the bottom of this fitted basque the billowy skirt and fully cut on the bias was shirred on the back with two rows of shirring attached under a satin covered cord. When she turned and walked back to her dressing room with stately tread this queenly gown spread out even beyond the white cloth runner stretched from the door to the piano. Kosti Vehanen, the accompanist, walked far to the right with concern lest he tread upon it.

The fourth group included English songs, the "Flower Song" by Tibor Serly, two songs by the accompanist, Kosti Vehanen, "Aboard Ship" and "Thine Image." Then to complete the romantic thought begun in the second group by "Der Nussbaum," Miss Anderson sang "Night On Ways Unknown Has Fallen" by Griffes and the triumphant "I Love Thee" by Grieg. She sang two encores at the end of this group both by Vehanen, "Finnish Humoresque" and "Finnish Folk Song."

The last group was by far the most dramatic and the best loved. Her rendition of the famous Hall Johnson's "City Called Heaven," a concert favorite, began this memorable group. Then she sang "Peter Go Ring Dem Bells" arranged by Harry T. Burleigh. But when she began the "Crucifixion" arranged by Payne the depth of her solemn tone startled her hearers out of their state of admiration of the singer into a conscientious weighing of the story she told. Softer and softer her tones became in religious awe of the story told.

"They crucified my Lord.

And He never said a mumb'lin' word.

Not a word, not a word, not a word."

Silent and more silent the audience became. Her deeper register descended down and down, lower and lower she went,

"He bow'd his head an' died, An' He never said a mumb'lin' word.

Not a word, not a word, (unbelievable depth) not a word."

During the silence that marked the dying away of the last tone tears glistened on a cheek here and one there. Then the applause broke out. She bowed again and again. She completed the group with "I Don't Feel No Ways Tired", substituting "Dere's a better day a'comin'" for the lyrics of the last verse.

The audience had no intention of leaving for home and demanded encore upon encore. Even when Miss Anderson left the stage with her lovely roses and a gardenia corsage burying her face in their fragrance they ran down to the footlights shouting "Bravo! Bravo!" until she and Kosti Vehanen returned. Her encores included "Dere's No Hidin' Place Down Dere", "Oblation", "Summer" in which the trills nearly reached baritone depth, and "Get On Board Lil' Children." Even then they would not leave her, following her into the dressing room and besieging her with request for autographs. The accompanist came in for his share too, for many appreciated his singularly sympathetic accompaniment especially in the spiritual renditions.

The world's greatest contralto, a Negro, was at last free to slip into her beautiful silver fox cape and go out, tired but gratified. Marion Anderson had done her best and had been received with fitting tribute in her own land.

Music

Sirs:

I could never tell you in words the far-reaching effect your issues of Dec. 5 and 12 have had on our community. It has created a new interest in music—especially, instrumental.

It was my pleasure to sit with a 10-year-old child, Saturday, Dec. 10, and listen to the Metropolitan's performance of *Siegfried*. It was a genuine thrill to listen to the child call off the various leitmotifs and characters as they entered in this gigantic masterpiece. Her interest, too, was sharpened by your Dec. 5 issue of LIFE, in which you displayed scenes from the Metropolitan Opera House.

WILLIAM L. DAWSON
Director, Dept. of Music

Fuskegee Institute, Ala.

Musical Montgomery

The news that the Montgomery Concert Course will present two famous Russian musicians in a two-piano concert next Saturday should be of genuine interest in this city. With the exception of the recent program by the Negro tenor Roland Hayes, Montgomerians have had no outstanding musical entertainment since the St. Louis Symphony Orchestra concert last April 2.

It is amazing that a city the brags of its cultural progress should be so starved musically. And here is really very little reason why Montgomery should be a musical Sahara. Scores of excellent musicians are on concert tour in this country every season. Many of them come within striking distance of Montgomery and would be delighted over the opportunity to give a performance here. Birmingham, Atlanta, Nashville and New Orleans are regulars. If Montgomerians really wanted more musical attractions they could be had.

The efforts of Miss Kate Booth and Miss Lily Byron Gill, to whom the city is indebted for the concert course, deserve greater support from the public. Without their valiant work in behalf of better music Montgomery would indeed be unfortunate.

Critics have bemoaned this city's lack of interest in good music. They have pointed to the enthusiastic receptions which, for example, the St. Louis Symphony always receives in Birmingham. Usually the reception in Montgomery is approving, but short of overwhelming enthusiasm.

The reason for this difference is easy to discover. Birmingham has a local symphony orchestra of distinction which has been active for about seven years. Music lovers have been educated by it to love and understand the works of the great masters.

Constant hearing of good music is the best way to learn and like it, and Birminghamians have had that opportunity. Two years ago the Philadelphia Orchestra under Leopold Stokowski gave a concert before several thousand persons in Birmingham. The Minneapolis and St. Louis orchestras have also had repeated engagements there.

In addition the radio stations in Birmingham have always presented the regular Sunday afternoon concerts of the New York Philharmonic Society. The Saturday evening concerts by Arturo Toscanini are carried by one of the Magic City stations. Montgomerians now are able to hear these programs only from distant stations, and there is frequent interference. It is too bad that the decision was made not to broadcast the famous Sunday afternoon concerts in Montgomery.

It has been The Advertiser's wish for some time that the Birmingham Civic Symphony Orchestra might become an Alabama Symphony Orchestra, giving regular concerts throughout the state every year. If the Birmingham orchestra came here several times during each season it would not be long before

Montgomerians would demand more and better music, and their enthusiasm would then be far more contagious.—The Montgomery Advertiser.

Negro Musicians To Have Negro Composers Day

The committee on publicity of the Chicago Music association branch of the National Association of Negro Musicians, Inc., is busy with plans for the Negro Composers program which will be given Sunday afternoon, February 5, at 3:30, at St. Marks M. E. church, 50th street and Wash-bash avenue.

The program will feature compositions of leading musicians and composers, rendered by a group of the city's most distinguished musicians.

Theodore Charles Stone, first vice president and chairman of committee of the association has secured a group of the organization's loyal members to assist in making the program an outstanding success. Messrs. Clara J. Hutchinson, Carrie South, Julia McCullough, Estelle Rives, Frankie Collins, Grace W. Tompkins, Essie Wilson, Gertrude Smith, Jackson, Hazel Baker, Mable Sanford Lewis, Blanche J. Thompson, Alice Grammer, Mittie Lockard, Pauline Lee, Ruth Fouché and Estella C. Bonds, president of the association are working diligently for the success of the program.

The program will be in keeping with the purpose of the Chicago Music association, "To encourage Negro students and artists who are creative and to present the finest in music by our musicians."

Eva Jessye Gives Advice To Those Who Seek Chance to Go on Stage

(By Eva Jessye For ANP)

New York—HOW MATTHEWS BROKE IN: The writer literally forced the hearing of Edward Matthews for the much-struggled-after Capitol Family hour. Fred Raphael was holding auditions in the broadcasting room. We took Matthew in, unannounced, and without appointment, and as for an immediate hearing, we were too late, said Raphael, and besides, their new policy was to have aspirants try out over WHN, the Lowe radio station. "Let him come in and sing a song over the air and if we like him Okeh," he said.

I refused point blank. "He's not that kind of a singer—he is far above that, and he's making a mistake to let him go out the door unheard." Non-plussed, Raphael called a pianist and walked resignedly to the control room. The aid became tense with excitement at the first note—orchestra men on the point of leaving crowded back into the room, the pianist was smiling ecstatically and Raphael was busy on Major's private phone—and thus was Matthews "discovered."

Walter Brennan gave an audition for "Barbary Coast" unsolicited. He applied all made up for the part—minus an eye, old hat, etc.

Bruce Cabot's first movie audition was a failure. Isabel Jewell was at rock bottom when she took the test for "Tale of Two Cities"—her whole future depended on it. Cary Grant's audition was an accident. Joan Crawford's life was just one audition after another, producers thought her impossible, but the divine spark was there all along.

A singer, a performer, is like a diamond on which the cutter of experience must labor for years to bring out every facet by careful work, and it must be a good stone to begin with, but if anyone can discern its brilliance in the rough, producers should. Yet numberless times they fail and you read time after time of this or that actor being "discovered" when the fact of the matter is that the artist carted that same talent, quantity and quality, to audition after audition, and the producers failed to see it. Auditions are not infallible tests, but they are the best method the business has of finding who's got the button.

THE ASPIRANT HAS MUCH TO LEARN: While the possession of talent and ability is the main selling point in an audition, other

factors weigh heavily for or against the artist. There are many rules to follow and many "don'ts" to observe. There are tricks in every trade and not necessarily illegitimate.

The first caution is regarding appearance. Clothes may not make the man, but they make an impression, which is one-third the battle. The producer reasons thus: "If he is so good as all that, he should be looking better"—and it's straight reasoning. And you cannot stand before a man in shabby clothing and demand a big salary.

These are the Ten Commandments for those making auditions:

(1) Don't rush and attempt to overwhelm the producer. Astonish him if you can, but don't rob him of the chance to appraise you calmly. He resents your putting your finger in his eye.

(2) Don't brag (you'll only appear ridiculous at the showdown). Neither try to worm yourself in with cheap flattery. Yours has no value to a superior, and the presumption is sickening.

(3) Don't cringe. A respectful attitude is all that is required. A conductor or director is not a tyrant or Lord God Almighty—just another human being.

(4) Don't of all things, speak ill of another director, or accuse him of unfairness. It disgusts and embarrasses your listener.

(5) Don't insist on singing more when he says "sufficient,"—If you have better song, sing it first. I may help to ask how many numbers he will consent to hear, and what type he prefers.

(6) Don't ask the pianist to transpose the number on sight—it shows of consideration and is proof of carelessness.

(7) Don't wear, "That's what-they all-say" expression when told you will called in case of a vacancy. It is insulting to the conductor, and remembering that, look, he won't call you, sure enough.

(8) Don't attempt numbers beyond your powers. A simple song well sung is art. Omit songs that Marian Anderson, Tibbett, Hayes, Robeson, and other superlative artists have made familiar unless you can top their performances.

Don't use ragged music that falls all over the place, embarrassing all present.

(9) Don't use hackneyed numbers—and this is an important point. Ninety per cent of tryouts select: "Rose in the Bud," "Because," "Love You Truly," "Chloe," "Water Boy," "Without a Song," "Road to

Mandalay," "Morning," "Hom-ing," "Passing By," "A Brown Bird Singing," etc., when there are hundreds of other songs just as fine and certainly more welcome for their freshness.

(10) And finally, don't forget that charm in singing and manner eclipses all other qualities. Sensationalism may dazzle for a time, but charm casts a spell the years cannot break.

Why Do They Come?

Where do they come from? Like the nursery rhyme "Out of everywhere, into here," small towns, where they were the best in the county church choirs, college theatricals, glee clubs, quartets. They may entertain bright hopes of landing on Broadway at the first hearing, but even after disillusionment they hang on and make the rounds on every call. As long as there is an example of success within their view, they will vision the same glory coming eventually to themselves.

BIG AUDIENCE HEARS CHILD MUSICIAN



PHILIPPA D. SCHUYLER

Gifted child pianist who amazed Bostonians at her recital Sunday.

Heralded as a child genius, little golden brown Philippa Schuyler, seven year old pianist-composer, amazed the expectations of a capacity crowd at a

recital in Twelfth Baptist Church last Sunday afternoon.

From memory she played a two-hour programme which included several classical selections well known to concert goers and also some of her own compositions. The audience generously applauded. The programme was as follows:

Prelude No. 3, C Minor, Bach; Fugue No. 5, C Major, Bach; Gavotte, G Minor, Bach; Musette, D. Major, Bach; Sonatina, Op. 36, No. 1, Clementi; L'Hirondelle, Op. 100, No. 24, Burgmuller; Metronome, G. Major, (from Eighth Symphony), Beethoven; The Soldiers March, Schumann; The Curious Story, Op. 138, No. 9, Heller; The Minute Waltz, Op. 4, No. 1, Chopin; To a Wild Rose, Op. 51, No. 1, MacDowell; The Flight of the Bumble-Bee (from the Fairy-Tale Opera Tsar Sultan), Rimsky-Korsakov.

Philippa's compositions: Nigerian Dance, The Wolf, the Gold Fish, The Butterfly, Suite of Seasons, Cockroach Ballet, Death of the Nightingale, The Jolly Pig, Arabian Suite, and Adieu Op. 100, No. 12, Burgmuller.

The juvenile artist, whose home is in New York, was presented by the Iota Chapter of Delta Sigma Theta Sorority. Between the first and second parts of the programme a brief history of the sorority was read by Marie Rudd, president of Iota Chapter.

Frankie Mae Taylor was chairman of committee, assisted by Theresa Alexander and Caroline Gould. The ushers were: Evelyn Andrews, Myrtis Andrews, Ethel Buzzelle, Irma T. Diggs, Vivian Hodge, Frances Jones, M. Dorothy Jones, Audrey S. Kenner, Harriet W. McLean, Lucille Norman, Gladys Wood.

During intermission copies of Philippa's compositions were sold in sets of three at 30 cents a set. Some of the pieces were written when she was three four, five and six years of age, the programme stated. In all she has composed 30 piano pieces and 40 melodies for the voice. Philippa's mental capacities have been tested by psychologists from Columbia and New York Universities and their findings state that "Philippa appears to be endowed with superior mental ability. She excels chiefly in her capacity for sustained attention and ability to concentrate during prolonged periods."

Philippa at five not only could read write draw and paint but was the youngest student ever to get on the National Honor Roll of the Piano Teacher's Guild of America.

Goldsboro, N. C., News-Argus
May 1, 1939

\$175 Will Enable Dillard Singers To Accept First Lady's Invitation

White friends of Goldsboro moved to make it possible for the Dillard high school glee club, musical organization of the Negro high school, to accept an invitation from Mrs. Eleanor Roosevelt to appear in concert in Washington on May 18.

Approximately \$175 will be needed to send the 44 singers to Washington, it was explained.

Mrs. Roosevelt has invited the singers to appear at a Veterans garden party in Washington on May 18.

The club will go to Chapel Hill next Sunday to sing at a program sponsored by the University of North Carolina.

Just before leaving Monday for Newport News, Va., where the singers were to give a concert in the evening, George V. H. Collins, the director of the singers issued the following:

"Some of our white friends have already offered to help the Dillard glee club to go to Washington. We certainly do appreciate this. Any others who will help us, and we are sure there are because of the honor to Goldsboro, are asked to notify George V. H. Collins, at 108 W. Spruce.

"The honor will not only go to Dillard High school but to the entire city of Goldsboro. The students may get a chance to appear before the King and Queen of England. If we do we will certainly make them remember Goldsboro."

At the Dillard High school Monday it was said that Prof. Collins, director of the organization, sang at Hampton Institute, where he was graduated, upon an occasion when Mrs. Roosevelt visited the famous Negro school. She was impressed with his work and expressed a desire sometime to hear a group of singers he had trained. Through this meeting, it was said, came the invitation for the singers to go to Washington on May 18.

Macon, Ga., News
April 29, 1939

Negroes to Sing Here on Sunday

Fort Valley Group to Give Concert at Auditorium

A special section will be reserved for white patrons at a concert by the Fort Valley Normal and Industrial school choir Sunday afternoon. The program is scheduled to start at 4 p.m. in the Macon auditorium.

The affair will be sponsored by the Dunbar Literary club of Steward chapel AME church, Cotton avenue and Spring street, of which the Rev. D. L. T. Robinson is pastor. There will be no admission fee, but a silver offering will be taken. Proceeds of the offering will go toward renovation expenses of the church, recently damaged by fire.

Four Macon Negroes will participate in the choir of 35 voices, directed by Prof. Edgar Rogie Clark. S. H. Lee said. Although a complete program could not be obtained, the following numbers will be included: "Trampin'", "As Torrents in Summer" and "Old Man River," by Harry T. Burleigh. The remainder of the program is "to be mostly made up of old-fashioned Negro spirituals."

Featured in the recital will be several quartet, octet and group numbers, while Macon members of the chorus will offer tenor and soprano solos. The Macon Negroes are Ida Frances Johnson, soprano soloist; Harold Alexander, tenor soloist; Jerome Pinkston and Lois Jordan.

Savannah, Ga., News
April 23, 1939

JOSEPHINE HARRELD IN RECITAL TUESDAY

Pianist Will Be at Georgia State College

Tuesday night at 8:15 o'clock, the Georgia State College is presenting in recital a talented and accomplished pianist, Josephine Harreld. She is the product of a musical family, outstanding members being her father, Kemper Harreld, violinist and teacher, and Lucian White, "dean of negro

music critics throughout the country."

Josephine Harreld is a native of this state, having been born in Atlanta where she received her early training. After graduating from Spellman College with honor at the age of 18, she attended the Juilliard School of Music, New York city. She was graduated from the Institute of Musical Art, Juilliard School of Music, and spent another year in graduate study at the same institution. The following summer, 1935, she received a scholarship from the Drama League of America for study abroad and spent a summer session at the Mozarteum Academy, Salzburg, Austria. While there, she went to Bulgaria as a delegate to the World's Student Christian Federation and took an active part in the musical program. She then studied for a year at Radcliffe College where she received the degree of master of arts with a major in music.

McComb, Miss. Journal
April 17, 1939

NEGRO CLUB TO GIVE CONCERT

The Jackson College Choral Club, under the direction of Marie Weir Young, will be presented in a musical program at the American Legion Auditorium, Wednesday evening at eight o'clock.

The Choral Club consists of an Acapella Choir, a Mixed Chorus, Male and Female Quartets, and a Girls' Glee Club. This group of singers will give to the music lovers a very fine, varied and interesting program consisting of classical, semi-classical, secular, religious, and spirituals interpreted in an unique manner.

The program is under the auspices of the Burgluntown School Library Committee for the purpose of raising funds for the purchasing and maintenance of an adequate library for the school. Frankie Lewis, the chairman of this committee, with the co-operation of the Colored

Veterans of Foreign Wars are sparing no pains in making this the biggest musical fete of the season. All friends and well-wishers of the school are asked to give their support to this effort.

A special invitation is extended to the white friends of the city and neighboring communities to hear this program.

Jesse Meriwether Heard in Recital In Clarksville

CLARKSVILLE, Tenn., May 4.—Jesse F. Meriwether, Chicago, Ill., pianist, appeared here in a recital, April 24, at the Burt high school. This is his hometown and the pianist was given a royal reception. In connection with this, he played at the Clarksville high school (white) with an audience of 2,200 and Wednesday noon, at Austin P. Normal (white), Friday noon to 1200 students. Mrs. Emma Lupton, music critic for the Clarksville Chronicle Daily, wrote the following in the next morning's paper:

"Jesse Firse Meriwether, a native born Clarksvillian, gave one of the most pleasing concerts of this season at Burt high school auditorium last night. It was very heartening and satisfying to see so many music lovers in the audience, both colored and white. He is exceptionally equipped technically. His fingers are always accurate and guided by sensitive musicianship. From the Bach Chorale (Come Sweet Death) through an intricate program of Beethoven, Chopin and Litz, he held his audience's attention.

The prelude in C-Minor with fugue of Bach's, with its formal patterns and phrasing, was most satisfactorily performed. Among his encores he used the simple waltz taught him by the late Miss Laura Beaumont of Clarksville, Tenn., in whose family he lived for many years before going to Chicago, to become a professional musician. The waltz, "Love Came by on a Moonlit Night." He became the pupil of Fannie Bloomfield Zeisler and Victor Heinze, well known American pianists and teachers as well as other great

teachers of America and Europe.

His perseverance and hard work are to be commended. The Crocus Art club which is a State Federated club, deserves congratulations for bringing the public a native born Negro artist of so great ability which, in time becomes an incentive to other boys who have talent in both races.

Dividing his time between concert work and teaching, Mr. Meriwether leads a busy and useful life. He has a large studio in Chicago with many piano pupils and is a successful teacher."

While here he was the guest of the leading white citizens and his two sisters, Mrs. J. T. Martin and Mrs. Deanie Ramey.

Theo. C. Stone To Give Recital At Curtiss Hall

The song recital in which the Chicago Music Association is presenting Theodore Charles Stone, talented concert baritone soloist and music critic on Sunday afternoon, May 7 at 3:30 p. m., at Curtiss Hall, 410 South Michigan avenue, is attracting a deal of attention among Chicago citizens, and fellow musicians.

The singer recently received an offer to study in Helsinki, Finland with Kosti Vehanen, accompanist and coach of Marian Anderson, the celebrated contralto, and for Mr. Stone to have this offer, it is an opportunity he hopes to take advantage of through the concert effort of May 7.

Mr. Stone, one of the city's most dynamic musical personalities, has been heard in concerts, recitals, and at numerous programs. He was vice president of the Chicago Music Association where he rendered an outstanding service for musicians, and music lovers; also a critic of one of the weekly publications. He has sung in Kimball Hall, Perrin Hall, and Orchestra Hall, and previous occasions, and at present is the director of music at Newberry Avenue Center.

Sponsors' Committee
The Sponsors' committee, Miss

Ethyl H. Smith, chairman, working in conjunction with the Chicago Music association, Mrs. Grace W. Tompkins, president, are contacting many of the clubs, organizations, church choirs, and civic leaders to assure themselves of the success of Mr. Stone's recital.

Members of the committee are: Mrs. Estella Bonds, past-president of Chicago Music Association; Miss Etta Moten, Miss Margaret Bonds, Mrs. Essie Wilson, Miss Clara J. Hutchinson, Miss Mildred Amos, Mrs. Ruth Fouche, Mrs. Ruth M. Smith, Mrs. Frances Taylor Mosely, Mrs. Annette B. White, Miss Olive Diggs, Mrs. Jeannette Ivy, Mrs. Wm. E. King, Mrs. Georgia Yantis, Mrs. Gertrude Cyrus, Mrs. Viola Burns, Mme. Cassyain Fletcher, Mrs. Gonzales Motts, Mrs. Wm. Hall, Miss Thelma Campbell, Mrs. Lida Tavernier, Mrs. Blanch Morris, Mrs. Julia Ferguson, Mrs. Edith Clayton, Mrs. Marian Downer, Mrs. Katherine Irvin, Horace R. Cayton, Edward Bolden, Truman Gibson, Albert J. Pranno, Theodore Lawson, A. V. Turner, Addison Mosely, J. Wesley Jones, George Hutchinson, and James A. Mundy.

Farmville, Va. Herald
April 28, 1939

Music Fete Here By Negro Singers

Prince Edward Pupils And Chorus of 60 Famed Singers

The teachers of Prince Edward County are busy preparing their children for the Music Festival to be held at the Farmville armory May 11 at 1 p. m.

Each school will present a number of their own choice and the entire group will join in mass singing.

A musical treat is being given the people of this vicinity at the night program when the Virginia Union University choral club will sing.

This group of 60 singers has toured Ohio, Washington, Philadelphia, Baltimore and Norfolk to win the acclaim of such noted musical talent as Jules Bledsoe, Carl Ditton, George Harris and Miss Grace Mathews of the Times Dispatch. There will be no ad-

mission to the graded school music festival. A small charge will be made for the concerts.

Seats are being reserved for white patrons for both of these programs.

All members of the Executive Board of the Council of Colored Women are asked to meet at Mrs. Matilda M. West's, Madison street, Sunday at 4:30 o'clock. The honorary members are asked to be present.

The Cavalier Glee club and the Famous Four quartet will sing at Race Street church on Tuesday, May 2, at 8:15 o'clock. Everybody is invited.

The home of Mr. and Mrs. John Brown of Ely street, was damaged by fire Tuesday evening.

The first was started in the smoke house due to a strong wind it caught the dwelling. At this time of the fire Mrs. Brown's grandson was ill in the home.

Rev. C. W. Robinson, pastor of Beulah A. M. E. church, is asking all members to be present to begin conference year work.

Ollie Bolding, who has been spending the winter with her nieces in Washington, has returned to Cumberland. She was accompanied by Dr. and Mrs. Curtis.

Mr. and Mrs. Percy Goode, Mr. and Mrs. Nathan Carey and Mr. and Mrs. Melvin Carey had as their guests Sunday Mrs. Lane of Hampden-Sydney, their sister

Missionary circle no. 2 will render a program at the First Baptist church Sunday evening at 8 o'clock. Guest speaker for the evening, Ellen Miami, who comes from Liberia, West Coast, Africa.

She was educated in House of Bethany School for Girls in Liberia and has traveled extensively.

Music will be furnished by three different musical groups. Farmville's Famous Four will also sing.

All citizens of Farmville are invited to be present.

Wilson, N. C., Daily Times
May 11, 1939

NEGRO QUARTETS IN CONCERT FRIDAY NIGHT

The Union Star Quartet, of Goldsboro, N. C., recently winners of eight outstanding Negro quartets in this section, will contest the Handel Chorus Quartet of this city for the Eastern North Carolina Negro Quartet championship here Friday night at the Community Center.

The local quartet has been prac-

ticing very hard with the expectation of keeping all honors in Wilson. This plans to be a very interesting affair and will last only about one hour. A cordial invitation is extended to all. Special reservations for whites. The doors will be opened promptly at seven o'clock and the contest will get under way at eight o'clock promptly.

Lupelo, Miss. News
May 12, 1939

Negro School Band To Give Concert Sunday

The George Washington Carver high school band and chorus will give a musical concert Sunday afternoon, May 14, at 3:15 p. m. on the east steps of the Lee county court house.

Prof. W. T. McDaniel, director of the band, invites the public to be present. An interesting program of band selections and spirituals has been arranged.

Colored Literary Output Of 1938 Lauded By Locke

NEW YORK, N. Y.—(SNS)—A retrospective review of the literature of the Negro for 1938, written by Dr. Alain Locke of Howard University, is a feature of the January issue of Opportunity, Journal of Negro life.

In this article, Dr. Locke lists and criticizes all the significant fiction, poetry, and drama produced by Negro writers during the past year, as well as that part of the output of white writers that deals with Negro life.

In the field of fiction, Dr. Locke finds Richard Wright's "Native Son," and Mercedes Gilbert's "Aunt Sara's Wooden God", among the best works of Negro authors; while Don Tracy's "How Sleeps The Beast", and Julian Meade's "The Back Door" are rated highest among the works of white writers.

In poetry, the Howard professor calls "Chicago Skyscrapers", by Frank Marshall Davis, "the master

poem of the year in a not too golden or plentiful poetic harvest", and hails the discovery of several new poets by "Negro Voices", an anthology edited by Beatrice Murphy.

Negro drama, Dr. Locke maintains, has made notable strides during the past year. The Harlem Suitcase Theatre's production of Langston Hughes' "Don't You Want to be Free?", he says, "has vindicated the possibilities of a new dramatic approach." This experimental theatre "is to be watched closely, because a people's theatre with an intimate reaction of the audience to materials familiar to it is one of the sound new items of a cultural program that in some of the arts, drama particularly, has stalled unnecessarily."

Dr. Locke will write a second article for the February issue of Opportunity, criticizing the biographical, historical, and sociological works about Negro life in America and Africa issued during 1938.

Greenwood, S. C. Index-Journal
June 14, 1939

WPA Recording Folk Songs

John A. Lomax, curator of the American folklore archives of the Library of Congress in Washington, have finished recording representative songs of tenant farmers of the South Carolina hill country and of the South Carolina chaingangs.

Assisted by C. F. Adams of Seneca, president of the South Carolina Singing Convention, and Ben Robertson, Clemson writer, Lomax made records of singing WPA workers digging a ditch at Calhoun, of Clemson cooks, and of the congregations of Big Abel and Little Hope, Negro churches near Clemson.

Eighty Negroes at the Anderson County chaingang camp near Pendleton, sang "Ain't No Heaven on the County Roads," "Hell Down Yonder" and "Flatfoot Blues" and a long ballad about a Negro named Lazarus who was killed trying to escape from a chaingang. An old Negro woman at Little Hope sang a child's lullaby and some children sang "play-party" songs that Negro children sing while playing games.

Five thousand white people at the Carolina-Georgia Singing Festival at Toccoa Falls, Ga., not far from the South Carolina line, sang old-time hymns, including "King Jesus" and "Highly Rocky Road." The songs will form part of a collection of contemporary American music being gathered by the Library of Congress.

Montgomery, Ala., Advertiser
June 13, 1939

Wings Over Jordan' Here Wednesday

Oddly enough, the director of the choral group, "Wings Over Jordan," which will appear at the City Hall auditorium Wednesday night, is a white man.

It is generally accepted that whites cannot sing negro spirituals with the effectiveness the negro puts into them, and for a white man to direct a negro chorus is, to put it mildly, unusual.

Such is the case, however, with "Wings Over Jordan." The director is Worth Kramer, program director of the Station WGAR at Cleveland. He uses no written music, teaching the singers to sing the spirituals from memory. To date, the repertoire numbers more than 125 spirituals and the group learns on an average of two spirituals a week.

Concerning the unique ability to teach negro singers to employ all of the emotion and natural ability that makes their music immediately distinguishable, Kramer gave a statement but was unable to fully explain his knack.

He said: "Choral groups have always been my hobby, and I saw in this group an opportunity to preserve America's finest contribution to the music world—the negro spiritual."

The choral group was formed in 1937 when the Gethsemane Baptist Church, of Cleveland, presented a program over WGAR. The program, called the Negro Hour, attracted widespread attention and the Columbia Broadcasting System recognized its qualities. In January, 1938, the program became a regular CBS sustaining feature.

The program was originated by the pastor of the Gethsemane Baptist Church, Glenn T. Settle, who was born in North Carolina. Under the guidance of Settle and Kramer, "Wings Over Jordan" has advanced until it now leads all other CBS sustaining programs in mail response.

Calif Eagle 6-8-39

"DARK ANGEL OF VIOLIN" HAS HAD UNIQUE CAREER

Brought to Los Angeles as a special attraction at the famous Trocadero, Eddie South, "Dark angel of the violin," and his ensemble have played at some of the most exclusive salons in Europe and America.

In 1938 at the Paris Exposition, they were featured at the Pavillon D'Elegance, sponsored by the Couture Society, which was followed by an engagement at the Ritz Hotel, Place Vendome.

Then came a lengthy stay at Tuschinski Theatre in Amsterdam, Holland. While here the "dark angel" recorded 13 transcriptions, which were released in London over Radio Normandie, Continental Stations. At the same time, he recorded for the Brunswick Company two of his own compositions, "Black Gipsy" and "Fiddle-Ditty."

Since returning to the United States, the unique musical aggregation broke all records for length of engagement in Milwaukee, Wisconsin, remaining at the Blatz Hotel for six months. The company has also headlined at major theatres in the country, and in the ballrooms of some of the largest hotels.

A few months ago Paul Whiteman picked the gifted musician as violinist in his all-star orchestra. He also played opposite the noted exponent of symphonic rhythm at Ben Martin's beautiful Riviera in New York.

The personnel of the ensemble includes besides the violinist: Victoria Dent, pianist; Everett Barksdale, guitarist; Jewel Graves, drums; William Oldham, bass violin. In 1934, Eddie was a sensation in Los Angeles musical circles when he appeared here as guest soloist with Raymond Paige's orchestra.

A native of Chicago, the talented violinist says his main object is to do the things in his vocation that will command respect for the Negro from other races.

Beginning his studies in his home city, under Petrowitsch, he continued in Paris under Firman Touche, professor of violin at the Conservatoire de Paris, then in Budapest with Jan Derzo.

The violinist is married to the former Catherine Crum of St. Louis and Chicago. They have a 12-year old son.



EDDIE SOUTH

GOLD RADIO HOUR CONTEST COMES TO END SATURDAY

It is the end. Saturday night at nine o'clock the Gold Radio Hour Contest that has been arousing so much interest and comment will come to a close. When questioned yesterday, the Contest Editor at the Gold Furniture company at Washington Blvd. and Central, sponsors of the popular Gold Radio Hour, stated positively that there will be no extension of the contest after 9 p. m. Saturday.

The capital award for the winner of this contest is a \$35 Packard-Bell 100% portable radio—the sensational, new, completely self-powered radio that needs no wires for current nor aerial and can be used in every room at home, in your car, at the beach, at camp and in the mountains.

The contest is so simple yet it touches on such an important subject that it has brought forth a wealth of astonishing opinions. The contest is open to all junior high and high school colored day students, and entrants need only write a letter not exceeding 200 words on this subject: "What it means to me to be an American." The letter should be mailed or brought to the "Contest Editor" at the Gold Furniture Co., Washington Blvd. and Central avenue.

Immediately after the contest closes, the judges will commence their task of selecting the best letter from a standpoint of originality and sincerity. As soon as they have selected the winner, he or she will be announced in this paper and presented on the Gold Hour—station KGFJ, 1200 kc., on your dial.

Richmond, Va., Times-Dispatch
February 12, 1939

The Arts

Nelson Choir From Hanover Sings Here

By Margaret Leonard

Songs that thump, thump, thump along with a joyful rhythm and insistence, songs that flow and sing of simple happiness, songs that roll grandly and sorrowfully in lamentation, songs with grand, poetic, made-up words and with comic, homespun ideas make up the repertoire of the Jennie Nelson Singers.

The Jennie Nelson singers are from a class of Hanover County Negroes who began to sing together several years ago learning to read and write at WPA night classes. Their leader is the Rev. Joseph C. Temple, author of many of their spirituals and the voice that carries on many older songs his ancestors sang in their early days in Virginia.

They sing the songs that "just come to" the Rev. Temple, with some of the old and famous ones like "Swing Low, Sweet Chariot," and others of less famous vintage but equal beauty and appeal. Six months ago the 30 singers began singing over WRVA, and the sweet harmony of their voices, the strange and exciting rhythms of their music, the poetry and comedy of their verses have made local notable of the 30 rich-voiced country Negroes.

Leader Is Inspiring

The Rev. Temple, mainspring of the Jennie Nelson Singers (named for the late Jennie Nelson, Hanover County philanthropist and friend of Negroes) is a good and simple man whose happy heart shines through his black face with smiles and twinkles, and whose rich imagination makes wonderful words and music he sings in a sweet, husky baritone. He has the big hands of a hard worker, a tall, sparse build and an almost classic Negro face with a thin mustache and hint of a goatee. He is a happy, child-like fellow, with a dignity that doesn't need to put on airs.

Many Richmond music-lovers



SWEET SINGERS FROM HANOVER—Here are leading singers and soloists of the Jennie Nelson Singers, drawn from a WPA adult education class, who know some spirituals you never heard before. Left to right are the Rev. Robert Bowles, teacher of the class; Mrs. Ruby Hicks, contralto; the Rev. Joseph S. Temple, leader of the group and author of some of their songs, and the Rev. Washington. They, and 26 others, sing at 2:30 P. M. today at the Virginia Museum of Fine Arts.

and devotees of the traditional spirituals have wondered at the Rev. Temple's songs and where they came from. Many of them came like this:

"Well," he explains, all smiles and twinkles in his friendliness, but serious, too, about this important thing, "When you are out in the fields or elsewhere engaged in work, these things come to you. As a man thinketh, so is he. These things come to me, and I think of them, and they become a part of me.

"Then when I get to church on Sunday it comes back, because it is a part of me. I will start to sing what came to me, and I will sing along for a while, and then every one will join in the chorus. Soon they pick up the verses, too. Then the shouting starts. And it comes to all of

them, and it becomes a part of all of them."

So these spirituals, long hailed as the highest expression of the experience of the Negro race, come just like that and just that often to Rev. Temple. Others he sings as his people have sung them for generations.

"My ancestors," he explains, "served at a place in King William County and they belonged to Oak Grove Baptist Church, where I belonged, too. They sing those songs there still and I remember them just as they used to be."

Born in 1882, Rev. Temple spent most of his life in King William County. When he was married, he moved to Hanover and entered the ministry, and now has a small Baptist Church. His right hand in leading the singings and carrying on the old songs is young Rev.

Robert Bowles, pastor of two churches and instructor of the WPA class, who feels that the spirituals "which we sing as near like the old folks as possible, and honor those sleeping in the grave and keep up the old tradition."

When Rev. Temple and his songs were discovered by Dr. J. C. Blasingone, supervisor of WPA adult education in Hanover County, the singer was loath to perform.

"I felt a little bit ashamed," he smiled. "Folks mostly sing modern songs now. And I used to feel ashamed when we sang our songs 'til we found our people liked ours, too."

Best singing, though, is at Oak Grove Baptist Church back in King William and at Mt. Carmel Baptist Church, to which the Hanover singers belong. "It's shouting," he explained

with a joyful smile. "Sometimes they shout like heaven and earth coming together."

"Glory and Honor" is one of the thump, thump songs and a fine one. It starts off with a "Glory and Honor, praise Jesus, praise the Lord," intoned over and over, swings into "Children shout for honor!" and goes on with a narration of Jonah's escaped with the whale. When the sailor found "the Hebrew man" they "took off" Jonah and cast him overboard" and when the whale "he swallowed Jonah" then "the whale had honor, too."

Few Songs of Lamentation

Few of the songs are the sad, familiar ones of lamentation, patience and comfort in God, because, explains, the Rev. Bowles, "people who sing these songs are singing to thrill themselves, to gladden the heart."

There is another more melodious and beautiful spiritual which describes, among other things, the funeral of Moses, "The Old Time Religion." Moses had "the grandest funeral" attended by "the beasts and birds," and the song sings of some beauty as "noiseless as the springtime with her crown of virtues wave" and "noiseless as the daytime when it comes upon the night."

"The Old Ark Moving" sings of "going home, going home" and of the ark that "heave, rock and landed on the mountaintop," and of the animals saying to "Nora," "what to do? what to do?" and of Nora's reply to "cut and hew, cut and hew."

These are the words and music of revelation, says the Rev. Temple.

"It's all given to me by revelation," he smiles. "I stopped school in the second grade and I couldn't hardly write my name when I started in the class. Now I can't read and write so good, but I can read the Bible better than anything else, from revelation."

First Public Program

The 30 singers will present their first public program (other than weekly broadcast over WRVA) in Richmond at 2:30 P. M. today at the Virginia Museum of Fine Arts. Miss Cornelia Adair is leader of a group of sponsors who arranged the program, including Richmond civic, music and art groups and these individuals:

Miss Nancy Gary, Mrs. D. E. Allen, Mrs. Grace W. Hopkins, Mrs. Frances W. Reinhardt, Mrs. B. P. Vaden, Miss Beatrice Beveridge, Mrs. David Leary, Miss

They Organized And Direct Symphony Orchestra

Jessie McMinn, Mr. and Mrs. Fred Freund, Miss Virginia Gay, Miss July Magid, Mr. and Mrs. A. B. Gay, Mr. and Mrs. Sydney C. Swann, Miss Elizabeth Stiles, Miss Florence Garber, Mrs. Reba Morrisette, Miss Evelyn Moring, Miss Marian Jones, Mr. and Mrs. J. H. Harding, Miss Eileen McCausland, Miss Lucy Taliaferro, Mr. and Mrs. J. R. Brame, Mrs. Ruth Davis, Miss Marion Morton, Miss Virginia Jones, McDonald Wellford Jr., Allen Wittel, Charles Wittel, H. B. Steffey, E. Copple, Mr. and Mrs. Ramon Hartz, Miss Katherine Valentine, Mrs. Henry Cabell, Mrs. A. H. Lichty, Mrs. F. W. Gwatney, Mrs. Frank Epps, Mrs. John Marshall Caskie, Mrs. M. V. Lassiter, Mrs. Frost Hernon, Mrs. Enders Dickinson 2d and others.

Arthur William Brown, McClelland Barclay and John La Gatta, illustrators; Rex Beach and Owen Davis, writers; Rube Goldberg, Billy de Beck, Ham Fisher and Frank Willard, cartoonists; George Abbott, producer; Roger Wolfe Kahn, composer, and Richard Simon, publisher.

As an afterthought, Goldberg, acting president of the club owing to the absence of Grantland Rice, added: "Of course, there are always a half a dozen wives who come along, too."



Sipping tea at the YWCA in New York are the officers of the All-Girls' Symphony Orchestra, organized and directed by Gaston O. Saunders, Jr., native Texan and former Kansas City, Kans., music teacher. Left to right are: Miss Gladys Harris, secretary of the orchestra, who is studying for her master's degree in music at Columbia University; Miss Elizabeth Bishop, treasurer, sophomore at

Barnard College; and Miss Ruth Ellington, president, sister of Duke Ellington and a senior at Columbia University. The orchestra, composed of 130 girls, sponsored a benefit dance at the Savoy Ballroom February 11, the proceeds of which went to enlarge the fund for instruments and music for the orchestra.

Gastonia N. C. Gazette
March 30, 1939

Varied Program For District Negro Music Contest Here

Lincoln Academy, located between Kings Mountain and Gastonia will entertain the District Negro Music Contest on Friday for the first time since the State music group has been organized. Each spring the eliminations are held in various centers at which time the young people in the designated areas compete to represent their area at the final contest which is held at Durham.

The purpose of the contest is to give opportunity to a larger number for training and to give those with special solo talents an opportunity to test their abilities and be compared with other girls and boys of the high school age.

The contest will be in two sessions the opening at 1:30 p. m. at Lincoln Academy at which time the solos girls' trios and mixed quartets will be heard. The public will be admitted free. The night session will be held in the Gastonia High school on South York street in Gastonia. At that hour the glee clubs, male quartets and mixed choruses will be heard. The admission will be small. The winners of the contest will be announced and awards made at this session, which will start at 7:30 p. m.

The judges for the events are men and women who are outstanding in the musical field, and who hold professorships in three of the best colleges for Negroes. Prof. N. F. Ryder of Teachers College at Winston-Salem is a composer and arranger of note. Prof. S. L. Finley of Columbia, S. C., spent last year at Lincoln and in New York where he received his master's degree in music and Prof. Mason, an excellent musician comes from A. and T. college in Greensboro. White friends are invited to both sessions.

Greensboro, N. C., News
April 7, 1939

LINCOLN CHORUS IS HEARD AT BENNETT

Ensemble Work of Visiting College Group Lauded.

The Lincoln University Male chorus, of 35 voices, was enthusiastically received in Carrie Barge chapel, Bennett college, last night when presented in formal concert with Prof. James E. Dorsey, head of the department of music at Lin-

coln university, directing.

The ensemble work was especially pleasing, and soloists were accorded generous applause. Soloists were William T. Cobb, H. Clay Jacke and Woodson H. Hopewell, all tenors, and Lumel G. Tucker, baritone. Benjamin G. Tucker was piano accompanist.

Much favorable comment was given the chorus' interpretation of Professor Dorsey's arrangement of "Ride On King Jesus", "My God is So High", and Joshua Fit de Battle of Jerico".

The Program closed with "Listen to the Lambs" (Dett) and the singing of the Lincoln university alma mater song.

Erwin, Tenn., Record
March 30, 1939

TENNESSEE FOLKLORE WILL BE FEATURE OF CONVENTION PROGRAM

KNOXVILLE—One of Tennessee's unheralded "natural resources" will be given the limelight at the University of Tennessee March 31-April 1. With the Southeastern Folklore Society holding its annual convention at the university, Prof. E. C. Kirkland of U-T has arranged for a group of Tennesseans to show the visitors that the state is rich in native folklore.

Tennesseans will appear on the program five times during the two-day meeting, singing native folk songs and performing native folk dances, announced Dr. Kirkland, who is vice-president of the society. Since this is the first year the society has met in the state, the scholars are eager to see the native demonstrations, he said.

The Tennessee phase of the program will include native songs and ballads by Jack Moore and Buck Fulton of Knoxville, a discussion of mountaineer dialect by Ralph Walker, principal of Townsend High School, and native folk dances by L. L. McDowell, principal of DeKalb County High School at Smithville, and several of his students.

The program will also include a demonstration of Negro spirituals, given in the form of "musical sermons." This performance will be by Newell Colridge Fitzpatrick, director of music at Knoxville College.

Danville, Va., Bee
April 7, 1939

Fine Program Of Old Negro Hymns Heard

Wings Over Jordan Reaches Heights in Program Of Spirituals

The performance of "Wings Over Jordan" a group of more than forty colored singers with a national reputation was considered sensational by Danville music lovers who attended this full repertoire of negro hymns and spirituals at the city auditorium last night.

The event attracted one of the few capacity audiences the roomy auditorium has recorded since being built. The event was sponsored by Calvary Baptist church (colored) and is understood to have been an unqualified success from a financial point of view.

Negroes not only from Danville but from surrounding areas came to hear the singers and there was a large attendance of white people for whom sections had been reserved.

Directed by Rev. Glenn T. Settle, (colored) and singing in part-song arrangements prepared by Worth Kramer, the choir gave highly sympathetic treatment to many of the tunes which are firmly established in American folk music and which are viewed as historically important because they are spiritually expressive of the early yearnings of transported Africans brought into this country generations ago under bondage. Musicologists have found a strong relationship between the hymns known as spirituals with the tribal music of the land of origin both in rhythm and thematic sequence.

Paul Breckinridge, barytone, was given a standing ovation upon singing "I Want Jesus To Walk With Me." Olive Thompson, the principal soloist also received unstinted applause for the several numbers she sang and there was particular response to "Something Within" sung by Martha Spearman also "I Couldn't Fear Nobody Pray" and "When I've Done My Best." Special recognition also was given to Louise Jones, a former Danville colored woman, and a member of the singing group who was given soloist position last night so that she might be heard by the "home folks."

The singing ensemble is exceptionally finely balanced and the musical values of the old hymns were appreciated with full sympathy.

West Point, Ga. News
April 13, 1939

Negro Training School Children Entertain Lions

Negro spirituals featured a song club, Wednesday noon, by the program presented before the Lions Troup County Training school colored singers, directed by W. D. Long, principal, assisted by Florine Pope, pianist. Edgar Wright was program chairman, and introduced the musicians.

The colored boys and girls sang "Ain't Go'n Study War no More" and "Swing Low Sweet Chariot." Soloists were Lois Vaughn, whose selection was "Sweet Mystery of Life" and Oree Copeland, who sang "Smilin' Through." The music teacher, Florine Pope, also played two piano solos.

The high spot of the program, however, was the singing of the principal, W. D. Long, whose voice has been heard over radio stations WSB, WATL, and WMAZ. At the close of his first number, "Wagon Wheels," he received such a spontaneous ovation that he responded with an encore, "Dawn." His voice was said by many to be the best ever heard at the Lions club luncheon.

When asked where he received his musical training, Long replied, "I am self taught. I learned 'Wagon Wheels,' for instance by listening to Lawrence Tibbett."

The Negro principal was presented with a gift, and the entire group of boys and girls and their music teacher highly praised and thanked for the excellent program.

The names of the boys and girls who sang follows: Sopranos:

Oree Copeland, Lois Vaughn, Bernice Copeland, Mattie Billingslea, Mary Tatum, M. L. Thomaston, Louise Burton, Fannie Fannings, M. J. Hodge, Margurite Winston, Mary Civers, Stella Vaughn, Fannie Del Brooks, Eppie Johnson.

Altos: Myrtis Thomas, Christine Ward, Effie Johnson, Viola Johnson, Amanda Billingslea, Prince Parker, Omega Davidson, Emma Del Canady.

Baritones: James Hall, Robert Brown, H. C. Copeland, J. D. Sheen, William Thomas.

Dawson, Ga., News
March 30, 1939

Colored Quartet Will Be Heard Here This Evening

Famed Singers Of Knoxville College To Give Program at Sardis.

The Knoxville College Quartet of Knoxville, Tennessee, internationally known singers of classics, ballads, spirituals, and popular recital tonight appear in concert recital tonight March 30th, under the auspices of the Dawson High and Industrial school. The group will sing at 8 o'clock at the Sardis Baptist church (colored) and a very large group of music lovers of both races have already bought attendance tickets.

Knoxville College has long been noted for its good music and for the quality of the musical organizations sent out on tour. The range of these tours covers the whole of the United States and Europe. The present organization has already presented programs from the Atlantic to the Pacific, and from Mexico to Canada, having completed an 11,000 mile tour of the western states.

Miami, Fla. Herald
April 8, 1939

MEMORIAL COLLEGE QUARTET WILL SING

Negro spirituals will be presented by the Florida Memorial College quartet Sunday at 3:30 p. m. in the auditorium of Booker Washington High school, 1200 N. W. Sixth avenue. Several well-trained choruses also will provide music. The concert, to which white persons have been invited, is conducted under the auspices of the department of religious education of the Baptist General State Convention of Florida, a negro organization now in session in this city.

J. H. Riddell, of Ottawa, Canada, stopping at the chamber of commerce for some descriptive literature of Charleston—

Telegram at the chamber of commerce urging cooperation in efforts to have a gullah exhibition in the sixth annual National Folk Festival, to be held in Washington the last week of April—

Birthday greetings today: for I. M. Gregorie Nowell, Dr. Joseph H. Marshall and George E. Morris—

Individual reporting that Mrs. Woodrow Wilson visited the Dock Street theater on Monday while on a short sojourn in Charleston—

Dorothy Nelson and Emily Varralla visiting Editor Didyp's publication offices—



When Jimmie Lunceford and his famous orchestra appeared at Charleston, W. Va., recently, during their record-breaking dance tour, the Kappa Alpha Psi fraternity, West Virginia State College chapter, conferred upon him a Ph.D. in Syncopation. It was most impressive. The affair was given by George Morton, prominent Mountain State promoter.

Mrs. FDR Will Invite Miss Anderson To Sing For Royalty At White House

WASHINGTON—(C N A)—Mrs. Franklin D. Roosevelt this week publicly confirmed the report, exclusively sent out by the Crusader News Agency as early as March 13 that she plans to invite Marian Anderson, world's greatest contralto, to sing at the White House before King George and Queen Elizabeth of England.

Miss Anderson scored a unique triumph on Easter Sunday when 75,000 people gathered at the Lincoln Memorial to pay homage to a great singer—and to the proposition that all men are created equal." The huge turn-out was interpreted as a repudiation by the American people of the Jim-crow policies of the American Daughters of the Revolution who refused the use of their Constitution Hall for a concert by Miss Anderson.

Mrs. Roosevelt disclosed this week at a press conference that she is planning a program of distinctive American music for an evening while the visiting British monarchs are in Washington next June. No formal invitations have been issued to any artist yet, she said, but Miss Anderson probably will be on the program.

The jim-crow action of the Daughters of the American Revolu-

tion continued to draw denunciations this week, with Congressman Arthur W. Mitchell suggesting that the "Daughters" should stop worrying so much about Americanism of the people."

* Alluding to the resignation of Mrs. Roosevelt and other noted women from the D. A. R., Congressman Mitchell continued:

"It seems to me that an organization is getting in rather bad shape when the most distinguished women in the country sever their connections from that organization because of its narrow view on racial matters."

Mitchell's statements were contained in a letter to Mrs. Henry M. Roberts, Jr., president-general of the D. A. R.

Series of Negro Concerts at Labor Stage Ensembles and Recitalists

A DECADE OF FOLKSONG RESEARCH

THE first of a series of concerts giving a comprehensive and authentic account of the history of Negro music will be presented at Labor Stage tonight. Entitled "Negro Music: A Survey," it will be given under the auspices of the Labor Club and will be dedicated to Frederick A. Douglass.

Complete opera and concert programs for the current week follow.

The author of the following article is director of the English Folk Dance and Song Society. He is here on a visit.

By DOUGLAS N. KENNEDY

FOLK song in England was maintained by oral tradition up to a little more than a generation ago, when it began to be fixed in print. Even before that the songs seemed to have reached a state of stability.

Folk song in America is still today in a state of change and active operation, including both manufacture and degeneration.

It is of considerable interest to compare the events in this field of music in the two countries during the last ten years.

In England at first glimpse it looked like the close of a great period. Cecil Sharp died in 1924. Frank Kidson in 1926. Lucy Broadwood in 1929. These were the collectors of supreme authority whose labors filled the pages of the Journal of the Folk Song Society year after year. Lucy Broadwood edited this journal until 1926 and was succeeded by Frank Kidson. The Folk Song Society united with the English Folk Dance Society in 1931 and Mr. Howes continued and continues to edit the journal. It is to him that I owe much of the information quoted in this review.

The great Gavin Grieg had died in 1914, but the completion of his work, "Last Leaves of Traditional Ballads and Ballads," was not published until 1925. It was not unnatural for folk music enthusiasts to assume that the age of living folk song had closed with the passing of these famous pioneers, that the great treasure of traditional music had been rescued "just in time."

A few more years and the tradition would be extinct. This has proved not to be the case.

* * *

It is still possible to collect songs and dances in English villages. Country life is much tougher than the townsman realizes. Further, it

is clear that the work of the English Folk Dance and Song Society in popularizing the music and dances has had a quickening influence. It turns out that there were some Rip Van Winkle Morris dance traditions in a state of suspended animation. These have unexpectedly been woken up and demanded attention and collection. Two excellent folk singers have quite recently been recorded singing their local variants. These men, Harry Cox of Norfolk and Philip Tanner of Gower, are in the direct line of singers who cherished their native music against every influence of urbanization and sophistication. Folk music in England is still very much alive.

In America collectors are apt to make the same hasty statements about catching the traditions before it is too late.

F. J. Child published his English and Scottish Ballads at Harvard forty years ago. Since then the English faculties in many American universities have fastened on the folk ballad and the folk song as material for research.

Large, beautifully bound volumes reach our library in England virtually restoring much of the old literature and music carried abroad as oral tradition by the emigrant of two hundred and fifty years ago.

Away from my own library in London I can only remember and mention a few of these volumes—of British ballads from Maine by Philip Barry and others, the ballads of Virginia published at Harvard, folk songs of the Mississippi from the University of North Carolina, volumes from East Tennessee and West Virginia and a collection of South Carolina ballads.

Some of these recent American researches are heirs to the work of Cecil Sharp, the Englishman rather than to Child, the American pioneer. Cecil Sharp reaped a rich harvest in the Southern Appalachians and the scholarly edition of his work recently reproduced by Maud Karpeles is everywhere regarded as a model of its kind.

But American tradition is much

more than an echo of the traditions of the early settlers. Even those of English origin have an enchanting foreign accent to an English visitor. This foreign tang comes either from the American soil or from the elements of a song dialect now extinct in England. I am inclined to give most credit to the tremendous influence of the American earth. It was as easy for an English song to become American as for a rascal from County Clare to become a Boston police officer. There is an appropriate stanza in "John Brown's Body":

They tried to fit you with an English song
And clip your speech into the English tale,

But even from the first the words went wrong
The catbird pecked away the nightingale.

Looking back over the last ten years and making allowance for the immense vitality and fertility of American dust, I am struck afresh by the tenacity of the folk traditions and by the depth of their roots in both England and America. When I say England I mean, of course, the great England which includes us Scotsmen and all the rest.

In a few days' time I shall complete a journey from Middlesex to Virginia and Kentucky to sing some English songs. These will be joyfully recognized through the mist by an equally ready recognition to songs and airs that I am long accustomed to associate with Northumberland and Somerset. My impression will be that the old fashion of the song is better preserved in America. The American tunes are far less sophisticated, keeping their stark outline and razor-edged economy of expression. Perhaps that was how they did sound in England 300 years ago.

Since then they have changed with the passing years in England. In the Southern Uplands they may have stood still. It certainly is possible to picture the mountain people, withdrawn from the rapidly progressing American civilization,

keeping their songs, their oral tradition (and their only literature) practically unchanged. It must be difficult for an American to sense the shock felt by an Englishman who discovers that he must come to America if he is to recover the oldest and most interesting part of his folk-music tradition.

One extremely interesting discovery of recent years has been that of Dr. James Pullen Jackson in his study of the "White Spirituals of the Southern Uplands," and his more recent "Spiritual Folk Song of Early America." These white spirituals consist of old traditional tunes married to words of worship.

Heady evangelical wine in old secular bottles. This is a repetition, an exact repetition, of the situation in Europe three centuries ago. I do not mean that America is three hundred years behind the times. I mean that the traditional music in America is still infinitely more plastic, more alive and more fertile than the folk music in England.

* * *

Of course the energetic way in which folk music is being investigated in America is typical of the American way of doing everything, but it does not mean that everything found and collected is good stuff nor does it mean that nothing is being done elsewhere.

Over the border in Canada is Marius Barbeau, who has unearthed immense treasures of music among the French Canadians and the West Coast Indians. Published collections arrive from time to time from nearly every country in Europe. During the last ten years nearly every European country has made some official move and given some official government help toward the preservation and the presentation of its traditional music.

There seems to be a general intuition that if civilization is to go to pieces, whatever form subsequent reconstruction takes, it must include picking up all the threads of the native folk tradition. This has not been the idea in the minds of the individual collectors. They

are artists with an eye for the beauty of little things. But the idea of subsequent use and benefit to people who have begun to get over the wounds inflicted by this civilization is implicit in the minds and hearts of countless singers and dancers who have been using traditional music and dance during the last ten years.

On this topic I can speak with some authority. In my contacts, through international festivals, with dancers of all European countries I have no hesitation in voicing what I know to be their thoughts and hopes. They see in the old songs and dances a culture common to all peoples. This common interest in the form of a human art which is not and can hardly be made political has overridden national animosities before my eyes on several occasions. "Oh, if only we could get our rulers to sing and dance!" That was the cry I heard a few weeks ago at the International Folk Dance Festival in London.

What strikes me forcibly at this moment in America is the eagerness to seek out and keep hold of the strands of the American-English tradition. The eagerness is only matched by the warm responsiveness to the English elements that are constantly being revealed in American folklore.

These common elements, whether they appear as music or as literature or even as dance, have the flavor of the freedom of a well organized society. The parts harmonize. There is no discordance. There is a democratic decency about the whole tradition that strikes a common chord. Perhaps the immediate dangers and the recent experience of last September make me too ready to find common roots. Friendship is apt to blind one to differences. But I can at least vouch for the English roots that have been exposed here during the last ten years and safely claim that they go very deep into the American heart and into the American mind.

Detroiters Hear Negro Symphony

DETROIT, Feb. 15 (UNP) — Walter Poole, conductor of the Detroit WPA Symphony Orchestra, presented last Tuesday night at the Cass Technical high school, a symphonic recital, featuring the "Afro - American Symphony" of William Grant Still, Negro composer. 2-17-39

Still, the first Negro composer of symphony, was born in Mississippi. He studied at Wilberforce and later at Oberlin college. A one-time arranger for Paul Whiteman, Still has played in Hamburg, Germany and other music centers of the world.

Celebrated Pianist Honored At Tuskegee

TUSKEGEE INSTITUTE, Ala., Feb. (ANP) — A delightful social function of the pre-lenten season at Tuskegee institute was a reception at the home of President and Mrs. F. D. Patterson honoring Roy Lev, internationally known Russian-American pianist.

Assisting Mrs. Patterson in receiving were Mrs. William L. Dawson, Mrs. Frank L. Dyre and Miss Lorenzo Cole, head of the piano department. Miss Cole and Miss Lev, the honor guest, formed a warm friendship some years ago when they were in London studying under the celebrated Manton.

Winston-Salem, N. C., Sentinel
February 19, 1939

Choral Club Shows Rapid Advancement

Since its organization in September 14, 1938, the Safe Bus Choral Club has made rapid strides in its development under the able direction of George H. Robinson, maintenance clerk for the Safe Bus Company.

The group consists of drivers and mechanics of the Safe Bus Company. The club was organized with the idea in mind of providing a medium through which those drivers and mechanics deeply interested in the perpetuation of the Negro spiritual could find simple and natural expression. Also to stimulate a keener appreciation for some of the better known classics among employees of the Safe Bus Company generally.

The group made its debut January 8, 1939, at a musicale given in the honor of the officials of the Safe Bus Company, at which time the group entertained over a hundred people.

Since organization the group has been rehearsing with diligence in preparation for several appearances which it will make in March and April and for their major concert in May.

It is the aim of the choral club to include in its collection of songs a number of old hymns which are steeped in tradition.

Montgomery, Ala., Advertiser
February 16, 1939

Teachers College Presenting Artist

The State Teachers College, as a part of its concert series of the current school year, will present another artist of merit Sunday at 3:30 p.m. at Tullibody Auditorium on the college campus, when Catherine VanBuren, lyric soprano, will be heard in recital.

This artist comes of modest parentage. Left an orphan when an infant, she was brought up by an aunt and uncle in Pittsfield, Mass., and began her singing career in the Second Congregational Church of that city. In recognition of the potentialities of her voice she was allowed only to sing in the chorus in those early years in order that her voice might mature under the most favorable circumstances. At Fisk University, she majored in music and became a featured soloist with the choir. She spent a postgraduate year at Fisk and then attended for two years at the Oberlin Conservatory of Music where she graduated with the degree of Bachelor of Music in 1935. A year each in the music departments at Talladega College and at Shaw University in Raleigh, N. C., added further to her preparation for the interesting career upon which she has embarked.

The State Teachers College is offering this program as the February attraction in its series of the school year.

Birmingham, Ala., Age-Herald
February 14, 1939

Will Thompson's "Jesus Is All the World to Me" opens Tuesday's hymns of All Churches over WBRC. Other selections include a version of the Negro spirituals, "Whiter Than Snow," "Mother's Evening Prayer" or "O Gentle Presence," from the Christian Science Hymnal, and the familiar "In the Sweet Bye and Bye," which will be sung both in Swedish and in English. This broadcast is presented by Joe Emerson, baritone soloist, and his choir.

Well Deserved Recognition

THERE is scarcely a Virginian, either by nativity or adoption, it is safe to say, who has not been thrilled at one time or another by the haunting, melody-filled strains of "Carry Me Back to Old Virginny." The fact that its composer was a colored man, a minstrel of the Nineteenth Century, whose overwhelming love of music led him to compose more than 600 songs, has in no way affected the widespread popularity of this ballad.

That a movement is now on foot to have the popular air adopted as the official song of the state of Virginia, and another effort is being made by the Virginia Lions Club to erect a "suitable" monument to James A. Bland, its composer, although a bit late, nevertheless comes as welcome news and presents itself as recognition well earned.

The first proposal was made in a bill by the State Conservation Commission which will be presented at the next session of the Virginia General Assembly. The latter action was taken this week by members of the executive board of the Virginia Lions Clubs meeting in Roanoke, on recommendation of Past District Governor Ellis L. Loveless of Norfolk.

The news story points out that Mr. Loveless was inspired to launch the movement after hearing Mrs. Irene A. Bland Jurix, of New York, sister of the late composer, on a recent radio program, say she hoped that some day the state of Virginia would give proper recognition to her brother as the composer of the song. The result of this movement will be awaited with interest throughout Virginia as well as the rest of the nation.

Probably the best tribute to the late Mr. Bland's genius is expressed by Dr. Alain L. Locke of the department of philosophy of Howard University in his book, "The Negro and his Music."

"Research about Bland's career and revival of his music ought to be one of the major projects in the history of Negro music," Dr.

Locke writes. "He was far more than a great song writer. . . His contemporaries testify to his great composing talent as well as his extraordinary musicianship, especially his way of playing these songs so differently from their now popular versions that to these men are 'scarcely the same songs.'"

WRITER SUGGESTS STARTING COLLECTION OF MARIAN ANDERSON SONG RECORDS

By Frank Marshall Davis for ANP

Recent releases afford an excellent opportunity of starting a library of records made by Marian Anderson, world's foremost living contralto, who had added attention focused upon her because of the recent controversy in Washington over use of an appropriate concert hall and her resultant open air concert Easter Sunday at the Lincoln memorial.

Miss Anderson's voice is as compellingly beautiful on wax as before a living audience. Records permit enjoyment of her rare artistry whenever one desires and at the same time preserve the matchless quality of her voice for future generations. Since she has recorded many of the songs for which she is especially famous, the selective collector may choose spirituals, classics or both.

There are five recent Victor releases affording an excellent opportunity of either starting or adding to a Marian Anderson library. One of her favorite program pieces is "Ave Maria," by Schubert, available with another Schubert composition, "Aufenthalt" (My Abode). Equally fine is the recording of Brahms' "Die Mainacht" ("The May Night" backed with "Der Nussbaum" (The Nut Tree) by Schumann. These are 12 inch releases. A less expensive 10 inch coupling is "Händel's Sciliana" along with "Lullaby, 'Susser Tod' (Come, Sweet Death) by Bach.

A set of four spirituals, in the 10 inch size, show Miss Anderson's complete mastery of interpretation of this form of folk music. The familiar "I Can't Stay Away," arranged by Roland Hayes, is combined with Harry T. Burleigh's arrangement of "Were You There," and "I Know the Lord Laid His Hands on Me" is a companion piece to the Edward Boatner arrangement of "Trampin'."

While this list is by no means complete, they are representative of Miss Anderson's ability. She is accompanied by Kosti Vehanen, the Finnish pianist, on each number.

HISTORY OF NEGRO SWING TO BE STAGED

PHILADELPHIA, Pa., May 4.—Starting May 22 in this city, the Federal Theatre Project will sponsor a program dealing with the history of Negro music. During that time the modern dance music of the Negro will be traced from the formation of the blues to present-day swing. The entertainment is to have its initial showing at the Walnut Street Theatre, booked for an indefinite run.

The show billed as a "Prelude to Swing," is taken from the text of Carlton Mess, colored playwright who was formerly connected in an executive capacity with the Negro Federal Theatre in New York City. Under the personal direction of Malvena Fried, fifteen dancers will work against a background chorus of 25 voices and a colored swing band.

Notwithstanding the noise made in the past year or more about swing music and the popularity it has enjoyed in all branches of entertainment, and the weight the Negro musicians have contributed to its cause, this is the first time that any theatrical venture running for more than a one night stand, has been dedicated to his contribution to the world of popular American music.

Utah Group Interprets Works Of Grant Still

SALT LAKE CITY, May (ANP).—A group of well known musicians last Tuesday presented a program here interpreting the music of famed Composer William Grant Still, who authored the official music theme for the New York World's Fair. The composer was introduced to the big audience attending the program, and the artists were: Verna Arvey, pianist; Mr. and Mrs. Gail Martin, vocal soloists and Mrs. H. W. Hoffer, accompanist.

Theodore C. Stone pleases Audience At Loop Recital

Theodore Charles Stone, baritone, appeared in recital on Sunday, in Curtiss hall of the Fine Arts building before a representative and enthusiastic audience. It was Mr. Stone's final recital before leaving for Finland where he will study under Kosti Vehanen, noted composer, coach and pianist.

The program opened with "Selve Amiche Ombrose Plante" (Caldara); and "Se Tu M'Ami" (Pergolesi); "Widmung" (Franz); "Helden Roslein" (Schubert) and "Der Wegweiser" were in the first group.

John Alden Carpenter's "May the Maiden" and Kosti Vehanen's "Finnish Sailor's Song" were unusually lovely in his second group.

"The Pilot" (Protheroe); "Meditation du Labourer" (Kopyloff) and Church's "I Heard a Lady Sigh" were included in this second group, and his audience was most enthusiastic.

"Verborgenheit" (Wolf); "Ich Liebe dich" (Greig); and the other lovely Greig composition "Ein Schwan"; Brahms' "Vergebliches Standchen" and four spirituals were used in the second half of the program. "Stan' Still Jordan" (Burleigh); "Hail the Crown" (Robinson); "A Man Go in' Roun'" and "Ezekiel Saw the Wheel" by White, offered some fine contrasts on the program and evidenced the singer's ability to interpret the composer, to manifest talent and training and to produce some unusually lovely tones.

Grace Tompkins, an artist of unusual ability, accompanied the singer and gave excellent support at the piano. Nematilda Ritchie was the assisting artist. She played "Air on the G-String" (Bach); "Obertass" (Wieniawski); "On the Bayou" (White) and "Jota" by DeFalla. Miss Ritchie's rare talent and delicate artistry brought her an ovation.

VIRGINIANS DEBATE STATE SONG CHOICE

Many Rally to 'Carry Me Back to Ol' Virginny,' Composed by Negro Minstrel

5-7-39

MUSIC CLUBS FOR ANOTHER

By VIRGINIUS DABNEY

RICHMOND, Va., May 5.—Virginia is debating the recent action of the Virginia Federation of Music Clubs in voting, at a sparsely attended session, against the proposal to have the Legislature designate "Carry Me Back to Ol' Virginny" as the official State song, and in favor of a little-known composition called "Old Virginia."

"Carry Me Back to Ol' Virginny" was composed by James A. Bland, a Negro minstrel, in the late nineteenth century, and "Old Virginia," which was favored, 30 to 15 by the federation, was composed more than twenty-five years ago by Will Ruebush, long a member of the Shenandoah College faculty, Dayton, Va.

The song which the federation favored is not well known, even inside Virginia. A Richmond newspaper asked a dozen members of its staff following the federation's action if they were familiar with "Old Virginia," and none had ever heard of it before.

Popularity a Factor

In the course of the discussion at the federation's meeting which preceded the taking of the vote, it was argued that Bland was a "non-Virginia Negro," and that he had never lived in Virginia. The assertion also was made that "Old Virginia" is "superior both in text and music" to "Carry Me Back."

While proponents of the latter song concede that its text leaves something to be desired, they point to the familiarity of the entire country with the music, and to the song's identification in the public

mind with the State. They also argue that if Bland, the Negro composer, did not live in Virginia, that makes as little difference as the fact that Stephen C. Foster, who wrote those much beloved songs of the South, "Way Down Upon the Swanee River," and "My Old Kentucky Home," was a Northerner.

The suggestion that "Carry Me Back" be designated as the official State song was made last year by the State Conservation Commission, and some months ago the cause was actively espoused by the Lions Clubs of Virginia. The Lions plan to erect a memorial to Bland.

UPRIGHT AMERICANISM

Miss Anderson's Easter concert at Lincoln Memorial will live long in the memory of those who heard her sing. The event was indeed a memorable dramatization of Americanism. It will be a great pity if the fine outburst of democratic sentiment which the epic inspired should miss translation into corresponding action. Plans are already under way to immortalize the scene by means of a mural to be installed in the Department of the Interior at Washington. Appropriately enough, the project is to be financed by popular subscription. Thus the art of the painter will supplement and perpetuate tribute to a sister artist. More than that, the stupendous Easter afternoon drama, fixed in enduring colors, will transmit down the years its teachings as a symbol of upright Americanism.

Nevertheless, the demands of art cannot furnish sufficient outlet for the regenerative emotions which swayed the 75,000 listeners at Lincoln's shrine. The soil has been made fertile for redemptive action; less effort is now needed to turn repentance into works meet for repentance even into righteous rebellion against all the Jim Crow practices which disgrace the nation's capital. The Washington N.A.A.C.P. branch, recently organized and ablaze with enthusiasm has already enrolled more than 2000 members. Let them take the lead in a crusade to uproot and overpower intolerance in their city. Right-thinking citizens everywhere are willing to cooperate in making Washington, D. C. in fact and in the spirit of democracy the capital of all the nation. As Crispus Attucks led the fight for American independence, may the Marian Anderson episode mark the rebirth of American liberty!

Music Written By Negroes To Be Shown

The written music of 150 Negro musicians, ranging back to the time of the Eighteenth Century and including composers from three continents, will be exhibited at the Richmond Public Library the week of July 2.

This exhibit has been arranged in connection with the convention of the National Association for the Advancement of Colored People, during which, on July 2, Mrs. Eleanor Roosevelt will present Marian Anderson, famous Negro singer of Philadelphia, with the Spingarn Medal, an award given annually to the man or woman of African descent who during the preceding year shall have made the highest achievement in any field of human endeavor.

The earliest work to be shown here will be one by Chevalier de Georges, native of Guadelupe, who was famous in the second half of the Eighteenth Century in France both as a violinist and as the greatest swordsman of his day. He wrote, among other things, four operas and several compositions for the violin.

Brazilian Composed Operas

Also included will be an opera of Antonio Carlos Gomes, a Brazilian, whose operas have been performed at La Scala in Milan and at the Metropolitan Opera House in New York City; a work by Joseph White, Cuban musician, who was concert master at the court of the Empress Eugenia; an example of the work of Samuel Coleridge-Taylor, distinguished modern English composer; some native African musicians and a number of compositions by American Negroes written before the War Between the States.

Among other writers of serious music will be Harry T. Burleigh, William L. Dawson, R. Nathaniel Dett, Carl Dittus, Harry Lawrence Freeman, J. Rosamond Johnson, Edward H. Margetson, Florence Bond Price, William Grant Still, Clarence Cameron White.

A number of melodies which are the common heritage of all Americans, such as James Bland's "Carry Me Back to Old Virginia" and Richard Milburn's "Listen to the Mocking Bird," will be included in the list.

Jazz Composers Included

Out of the composers who wrote popular songs and sentimental ballads during the latter part of the last century will be represented Gussie Davis, Will Marion Cook, Chris Smith, Ernest Hogan, Bert Williams and Cole and John.

Jazz, rags and the blues, all Negro creations, will be found in the works of such composers as W. C. Handy, Ford Dabney, Duke Ellington, who wrote most of the music which helped to make Vernon and Irene Castle famous, and many others. Spirituals, which many competent critics consider the greatest contribution to native American music, also will be included.

All of these musical compositions will be from the collection of Arthur B. Spingarn, chairman of the national legal committee of the National Association for the Advancement of Colored People, which contains books and pamphlets by Negroes in practically all European and African languages, covering many centuries, and written by more than 2,000 authors.

Anderson's Accompanist

CHICAGO, May 4 (AP)—A song recital at Curtiss hall, last Sunday afternoon by Theodore Charles Stone, talented young baritone, is expected to provide the means whereby Mr. Stone will take advantage of an offer extended him by Kosti Vehanen, accompanist and coach for Miss Marian Anderson, to study this summer in Helsinki, Finland.

Mr. Vehanen heard the Chicago singer in recital some months ago and was impressed with the quality of his voice, which resulted in the invitation to study abroad. The Chicago Music Association, of which Mrs. Grace Walker Thompson is president, will present the concert along with a special sponsors' committee with Miss Ethyl H. Smith as chairman.

Negroes To Appear in Constitution Hall

WASHINGTON, D. C., May 4 (AP)—Negroes participating in the 6th Annual National Folk festival sponsored by the Washington Post, to be held in the sacred precincts of Constitution Hall, owned by the D.A.R., are expected to prove one of the highlights of the program.

Hampton Institute dancers, the Creative Dance group, will demonstrate the Cake Walk, interpret the song, "Dis Ole Hamper," "Nobody Knows de Trouble I See" and "Middle Passage."

Singers: The Cotton Blossom Singers from Piney Woods, Miss, will sing

several numbers including "Joshua Fit de Battle of Jericho," "Hand Me Down My Silver Trumpet," as spirituals, and for work songs, "Pickin' Ole Massa's Peas" and "Can't Get a Letter from Down De Road."

For the dance group, Charles Williams, director of physical education at Hampton, is responsible; for the singers, Mrs. Bertha Dishman is leader.

Artists Interpret

Grant Still's Music

SALT LAKE CITY, May 11 (AP)—A group of well known musicians last Tuesday presented a program here interpreting the music of famed Composer William Grant Still who authored the official music theme of the New York World's Fair. The composer was introduced to the audience attending the program, and the artists were Verna Arvey, pianist; and Mrs. Gail Martin, vocal soloists and Mrs. R. W.

Carry Me Back to Old Virginia



JAMES A. BLAND who wrote the words and music of "Carry Me Back to Old Virginia," the famous song now being proposed for the official Old Dominion state song by the Lions Clubs of the state. The picture is reproduced by permission of his sister, Mrs. Irene A. Bland Jurix of New York City.

Autograph copies of the photo was sent the Journal and Guide and Ellis Loveless of Norfolk, Lions Club official, in appreciation of efforts to suitably honor the late composer.

Up-State Songs Recorded Here

CLEMSON, June 14.—John A. Lomax, curator of the American folklore archives of the Library of Congress in Washington, today finished recording representative songs of the South Carolina hill country and of South Carolina chaingangs.

Assisted by C. F. Adams, of Seneca, president of the South Carolina Singing convention, and Ben Robertson, Clemson writer, Lomax made records of singing WPA workers digging a ditch at Calhoun, of Clemson cooks, and of the congregations of Big Abel and Little Hope, negro churches near Clemson.

Eighty negroes at the Anderson county chaingang camp near Pendleton, sang "Ain't No Heaven on the County Roads," "Hell down Yonder" and "Flatfoot Blues" and a long ballad about a negro named Lazarus who was killed trying to escape from a chaingang. An old negro woman at Little Hope sang a child's lullaby and some children sang "play-party" songs that negro children sing while playing games.

Five thousand white people at the Carolina-Georgia Singing Festival at Toccoa Falls, Ga., not far from the South Carolina line, sang old-time hymns, including "King Jesus" and "Mighty Rocky Road." The songs will form a part of a collection of contemporary American music being gathered by the Library of Congress.

Richmond, Va. News-Leader
March 30, 1939

First Lady To Honor Negro Here

To Present Award to Marian Anderson at Mosque on July 2

Mrs. Eleanor Roosevelt will present the Spingarn Award, for outstanding achievement, to Marian Anderson, celebrated Negro contralto, at the Mosque here July 2. The News Leader was reliably informed today.

It was because of the refusal of the Daughters of the American Revolution to allow Miss Anderson to sing in Constitution Hall, Washington, that Mrs. Roosevelt resigned her membership in that organization.

The presentation of the award by the President's wife will be one of the features of the thirtieth annual conference of the National Association for the Advancement of Colored People, which will be held in Richmond from June 27 through July 2.

On Closing Program.

Mrs. Roosevelt will be the guest speaker on the closing program at the Mosque at 2 P. M., Sunday, July 2, at which time Miss Anderson will sing. Walter White, executive secretary of the N. A. A. C. P., also will speak. Dr. J. M. Tinsley, local N. A. A. C. P. spokesman, today said he did not know whether Mrs. Roosevelt would make the presentation.

The Spingarn Award is made annually by Dr. J. E. Spingarn, president of the N. A. A. C. P., for outstanding achievement among Negroes. The candidate for the award is elected by a special committee. Miss Anderson was the unanimous choice of this group.

D. A. R. Regents Silent.

Regents of four of the six chapters of the Daughters of the American Revolution who could be reached today refused comments on the presentation.

Mrs. Anthony V. Shea, regent of the William Byrd Chapter, Daughters of the American Revolution,

said "she had no comment to make." She said it politely but firmly, and refused to enter into any discussion of the matter.

Mrs. Rolvix Harlan, regent of the Commonwealth Chapter, D. A. R., also insisted that she "had no comment to make." The matter, she continued, should not be referred to the D. A. R. for discussion. There had already been enough discussion and hard feeling.

Her comment, she believed, should come through a church group or other organization, but not as an official of the D. A. R.

Refuses to Comment.

Mrs. F. V. Berry, regent of Henricopolis Chapter of the Daughters of the American Revolution, preferred to make no comment. "In view of the fact that the matter was not brought up at the State convention held recently in Lynchburg, I cannot, as a regent of the D. A. R., make any comment," she said.

Mrs. M. B. Porter, regent of the Nathaniel Bacon Chapter, also did "not care to comment," but she requested especially that the time when Mrs. Roosevelt would come to Richmond be repeated to her.

Mrs. Clarence Burton, regent of the Chancellor Wythe Chapter,

could not be reached at her residence in Belona, Powhatan County.

Mrs. A. J. Hurt, of Chester, regent of the Bermuda Hundred Chapter, D. A. R., also was unavailable.

* * *

To Give Easter Program At Lincoln Memorial

WASHINGTON, March 30.—(AP)

Secretary Ickes announced today that Marian Anderson, Negro contralto, would be permitted to give a free public concert at the Abraham Lincoln Memorial here on Easter Sunday.

The Secretary's decision followed a long row over the singer's proposed appearance in the national capital. First, the Daughters of the American Revolution refused her use of that organization's Constitution Hall on the ground that the hall would be in use until shortly before the proposed recital.

Mrs. Franklin D. Roosevelt resigned from the D. A. R. soon thereafter.

Subsequently, the public school board denied her permission to sing in the Central High School auditorium.

Ickes protested the action of

both bodies, and the school board replied with a proposal that she make one appearance at the high school, with the understanding that her sponsor, Howard University, would not consider that a precedent had been created and would not ask permission for other Negro artists to use the auditorium.

Officials of the Negro university in Washington declined the offer.

Ickes said the program would be broadcast nationally beginning at 5 P. M., (Eastern Standard Time). It is being presented under jurisdiction of the National Park Service.

Richmond Va. Times-Dispatch
March 31, 1939

Richmond to See First Lady Give Marian Anderson Medal

Marian Anderson, famed Negro contralto, will get the annual Spingarn Award from the National Association for the Advancement of Colored People when it meets in Richmond next July—and Mrs. Franklin D. Roosevelt will present the award for outstanding achievement to the Negro artist.

Richmond will see this aftermath to Mrs. Roosevelt's set-to with the Daughters of the American Revolution several weeks ago, when the daughters denied Miss Anderson access to Constitution Hall in Washington for a concert and Mrs. Roosevelt resigned from the organization.

Another aftermath to the long altercation in Washington came yesterday when Secretary Harold Ickes of the Interior announced that the singer will be permitted to give a public concert at the Abraham Lincoln Memorial in Washington Easter Sunday.

After the D. A. R. turned thumbs down on Miss Anderson, on the grounds that their Constitution Hall was engaged until shortly before her proposed concert, the public school board of Washington also denied her use of the white children's Central High School for a concert. Secretary Ickes protested the action of both daughters and school board, and the board replied that Miss Anderson could sing in its school just once, if Howard University, her sponsor, wouldn't ask its use for any other Negro artist. The Negro university declined the offer.

Miss Anderson's Easter concert in Lincoln Memorial, presented under jurisdiction of the National Park Service, will be broadcast over a national hookup.

Regents of four D. A. R. chapters here had "no comment" yesterday on the N. A. A. C. P. award to be made her by Mrs. Roosevelt.

The thirtieth annual convention of the association will be held here from June 27 through July 2. Mrs. Roosevelt will speak on the closing day's program and Miss Anderson will sing.

Then the First Lady will present the annual award for notable Negro achievement to the first contralto—the singer with a voice such as Toscanini said happens "only once in a hundred years."

Dr. J. E. Spingarn, president of the N. A. A. C. P., makes this award. The committee which selects the noted Negro to receive it this year unanimously chose Marian Anderson.

7-YEAR-OLD PIANIST!

Wins Two Gold Medals In One Week!

Plays at World's Largest Theatre!

New York City,
June 9, 1939.

Philippa Duke Schuyler, seven year old colored child, who has been winning music prizes since she was four when she astounded the National Piano Teacher's Guild by playing a repertoire of ten classics and as many original compositions and was featured in Time magazine, has again astonished New York music groups by playing a 50-piece repertoire.

At five years of age, Philippa played 28 pieces, and at six, she played 39. The latter number made her according to the New York Times of that date, "the outstanding prodigy of the National Piano Teacher's Guild of 1938."

The annual tournament this year was held at Sohmer Music Hall and again Philippa's repertoire far outnumbered any other presented by the 800 contestants.

Winner of Many Medals

Philippa has received medals and prizes from the New York Philharmonic three times, as well as from other important music groups. On Sunday, June 11, she will play at the Presentation of Awards of the Music Education League at Center Theater, the world's largest theatre. She will receive a gold medal, the second medal she has gotten from them. Mrs. Isobel Lowden, president of the league, which has such world famous artists on its committee as Earnest Schelling, conductor of the Children's Philharmonic, Walter Damrosch, composer and conductor, and Sergei Rachmaninoff, Russian pianist, wrote Philippa that the judges had decided that she played "The Curious Story" by Heller, better than almost any child they had ever heard play it in the sixteen years of their work with the organization, that she made it come alive and made it really a curious story. For that reason she was

invited to play at the Presentation of Awards.

Has Composed Dozens of Pieces
Philippa has been composing since she was three. She is now on her 50th original composition which it to be about the World's Fair. Her 49th composition resulted from a trip to the Circus and is called "At the Circus." On May 28, she played it over N. B. C.'s national hook-up, Coast-to-Coast-on-a-Bus, where she frequently plays her originals and is perhaps the only child in the world who composes pieces for a national hook-up. On June 18 she will play again over N. B. C.'s Coast-to-Coast-on-a-Bus. Three of her "Little Pieces" have been published and have sold out the first edition. She will be the youngest Negro composer represented at the Richmond, Va., exhibition of Negro composers which Mr. Arthur Spingarn arranged to be on view for the N. A. A. C. P. conference there the latter part of June. Such recognized composers as William Grant Still and Adams, formerly bandmaster of the U. S. Army and W. P. Dabney have congratulated Philippa on the originality of her compositions.

Given 14 Solo Recitals

Philippa has been giving "one-man" recitals since she was six and has appeared in many different cities in the East including Boston, Philadelphia, Pittsburgh, Newark, etc. On June 23 she will play in Durham, N. C., at Duke Auditorium, which was arranged by Mrs. Bessie Whitted and President Shepard of the North Carolina State College.

An Intellectual As Well As Musical Prodigy

New York University, Fordham and Columbia have all tested Philippa's I. Q. and found her to be an intellectual genius. Musical or artistic geniuses are seldom also intellectual ones according to Miss Leta Hollingsworth of the Experimental School of Teacher's College. Philippa was found to have an I. Q. of 185 and an E. Q. of 200. At seven, she tested seventh grade in all her studies but her parents entered her for her first year in school in the fourth grade because they feared there would be too great a difference in age and size for her to be comfortable in the higher grades. She does all of the fourth grade work in two hours a day and although she is the only colored child in this Irish Catholic Convent, she is the most

popular child in school. Unlike so many so-called prodigies, Philippa's personality is pleasing. She is pretty, gay, unassuming and seems to win everyone's heart.

Philippa Schuyler, 5-Year- Old Child of Mixed Couple, Astonishes Musical Critics

Prodigy Started Composing Music at the Age of
Three; Plays Over Radio

Is Most Popular Child In Catholic School

NEW YORK.—(ANP)—Philippa Duke Schuyler, seven-year-old child, who has been winning music prizes since she was four when she astounded the National Piano Teacher's Guild by playing a repertoire of ten classics and as many original compositions and was featured in Time Magazine, has again astonished New York music groups by playing a 50-piece repertoire.

At five years of age, Philippa played 28 pieces, and at six, she played 39. The latter number made her, according to the N. Y. Times of that date, "the outstanding prodigy of the National Piano Teacher's Guild of 1938." The colored girl's mother is white and her father is the noted Geo. Schuyler.

The annual tournament this year was held at Sohmer Music hall, and again Philippa's repertoire far outnumbered any other presented by the 800 contestants. This makes her third consecutive gold medal from the guild.

Winner of Many Medals

Philippa has also received medals and prizes from the N. Y. Philharmonic three times, as well as from other important music groups. Sunday she played at the presentation of awards of the Music Education League at Center theatre, the world's largest, and received a gold medal, the second she has gotten from them.

Philippa has been composing since she was three. She is now on her 50th original composition which it to be about the World's Fair. Her 49th composition resulted from a trip to the circus and is called "At the Circus." On May 28 she played it over NBC's national hookup, coast-to-coast-on-a-bus, where she frequently plays her originals, and is perhaps the only child in the world who composes pieces for a national hook-up. On June 18, she will play again over NBC's Coast-to-Coast-

on-a-Bus. Three of her "Little Pieces" have been published, and have sold out the first edition. She will be the youngest Negro composer represented at the Richmond, Va., exhibition of Negro composers which Arthur Spingarn arranged to be on view for the N. A. A. C. P. conference there the latter part of June. Such recognized composers as William Grant Still and A. A. Adams, formerly bandmaster of the U. S. Army, have congratulated Philippa on the originality of her compositions.

New York university, Fordham and Columbia have all tested Philippa's I. Q., and found her to be an intellectual genius. Musical or artistic geniuses are seldom also intellectual ones, according to Miss Leta Hollingsworth of the experimental school of Teacher's college. Philippa was found to have an I. Q. of 185 and an E. Q. of 200. At seven, she rated 7th grade in all her studies, but her parents entered her for her first year in school in the 4th grade because they feared there would be too great a difference in age and size for her to be comfortable in the higher grades.

She does all of the 4th grade work in two hours a day, and although she is the only colored child in this Irish Catholic convent, she is the most popular child in school. Unlike so many so-called prodigies, Philippa's personality is pleasing, she is pretty and gay and unassuming, and seems to win everyone's heart.

THIS THING CALLED JAZZ

(Paul Whiteman in The Rotarian)

Jazz has had many apologists. And in its clownish days it may have needed them, for people then as now forgot to look behind the clown's vermilion grin . . . where genius sometimes hides. But jazz needs them no longer. Eloquent, persuasive, cajoling, it speaks for itself and asks no quarter. It has set the world's toe-tips tapping, its shoulders undulating. It has blasted out a secure niche for itself in the adamant walls of contemporary music and has won its legitimate claim to serious attention.

Jazz, like poor little overworked Topsy, "just grewed." Indeed, it wasn't even named until it reached its teens. Its bright brief past can be traced back through the rag-time of pre-War days to Negro musicians of the last century who blew their cornets into milk buckets and derby hats, scraped on washboards, and whistled on water jugs. And some trace it further — to the tom-tom music of the African jungle. But the important thing is that jazz is what it is — and that it may become something that it is not now.

"But swing music!" people say. "There's something new. New as 1939." I have little patience with them, for I first encountered "swing bands" years ago on the Barbary Coast when I was playing viola in the San Francisco Symphony. We didn't call it "swing" then. We used a far more picturesque term — "gut bucket."

It is easy to make mistakes about jazz. Most people think it is a type of music. Here, they say, we have classical music and there jazz. But that isn't quite right. Jazz is, first of all, a way of playing any music — and if you think some of the classics defy the jazz technique, you probably haven't been listening to your radio lately.

Of course, there is such a thing as written jazz music — the score which sets forth that way of playing any music, but, unlike a symphony score, it often does not tell all. It leaves much to the player's mood and talent.

And then there's another fallacy about jazz. You hear it said that it is a peculiarly American contribution — or contamination, depending upon your point of view. Indigenously American (says the critic who wants to work off that word). But the only music that is purely American is that of the American Indian, and, since it can't be

harmonized, it has lost out. No, it would be truer to say that the world gave jazz to America, after having processed it, is now giving it back to the world.

Oh, yes, one more fallacy. "You don't have to be a musician to play jazz." That is pure buncombe! You do. It is impossible to become a finished jazz musician without an advance acquaintance with the elements of rhythm, harmony, and melody. Perhaps my own experience is typical. My mother sang in oratorios and choirs in our home town—Denver, Colorado. My father directed music in Denver's public schools for 40 years . . . and never allowed one note of jazz to be played while he had anything to say. I learned the elements of music from them . . . and then, as some would say, veered.

Now the jungle may have been the birthplace of jazz music — but the tempo of modern times has been its cradle. Success today seems to consist of having something to say and being able to say it fast. That is particularly true of music. Tunes must have split-second effects and must be streamlined and air conditioned, for today's audiences won't lend their ears long to anyone or anything.

Swing is an evidence of that. Early swing was hap-hazard; sometimes the solo improvisations "rang the bell," sometimes they fizzled. This new music has a splendid vitality that deserves expert handling. That is why, while working out an interpretation of it, top-notch swingsters must be, first of all, fine musicians, well grounded in musical theory. But swingsters are not and should not be composers — each for his own instrument.

I personally have no objection to swing if it's well done, but I would certainly hate to stand up in front of a band that could play nothing but swing. I want an orchestra that can play swing, but can also play rumbas, tangos, and other types of music. The basis of swing is: make it fast and make it loud. But I think the trend is soon going in the opposite direction — toward the blues where the music is slow and sweet.

Fast supplanting the voodoo rhythms of the past decade are more melodious tunes, the waltzes of mother's day. The world is tiring of "hot tunes" and is returning to solid, honest-to-goodness numbers. There is a welcome trend away from the tom-tom kind of music and toward a pleasanter type. Emotional appeal must always have a place in our music, for that is the essential of

real folk music, from which all music springs.

Dance music is America's present-day folk music. It may be for other lands, too. The tunes which make young and old America dance, really form the backbone of a vigorous and distinct musical form. That's why I came to the conclusion long ago that this dance music had at least one of the emotional fundamentals of great music.

Time Takes Care Of 'Hold Tight' Composer

NEW YORK, June 9—All the noise about the ownership of composer's rights to the song "Hold Tight" has been silenced and it wasn't due to victory, court or otherwise by the men who either did or didn't write the song. Time and the arrival of new "hits" have taken care of it all.

When the song first hit the air, streets and theatres, two different factions, representing a total of six individuals, claimed composer's rights to the number. They even threatened to go to court to prove their rights at one time.

Dancer Claims Ownership

One of the persons claiming to have written the number was "Taps" Miller, a dancer who says he wrote the number and gave it to a band to play for his routine. "Taps" didn't get very far with his claim however, but the failure wasn't due to his failure to prove the point. Rather to the fact that folks are already saying "So what—" about the number now.

The fate of "Hold Tight" is not unusual however. The same is true of every song hit. Folks go wild about them for a moment and then a few weeks later the numbers must give up their place in the sun for some new hit.

When Duke Ellington wrote

"Song Go Out of My Heart" there was talk of plagiarism on another song number, "Once in a While" but that soon passed out of the picture. The story had it that Duke planned to record "Once in a While," but changed his mind when another name band, white, beat him to it. The Duke then wrote one similar and it became a best seller. And as is happening to "Hold Tight" those new hits that have arrived to take the spot light will give way to others in time. Song hits like actors' faces cannot hope to forever stand as the jitterbug's aces. They come and go with the wind, some remaining longer than others, but passing just the same. Often revivals with new arrangements save songs but even then there is a not so distant hand writing.

PRESENT PROGRAM OF AFRICAN MUSIC



The Inwalimu school which features African music held its annual commencement exercises in Harlem the past week with a packed house in attendance. Above pictured are four officials of the school which has a membership of several hundred. Seated: Manet Harrison Fowler, teacher of voice,

concert artist, and president-founder of the school. Standing: (left to right): Anna Burns, who received certificate of merit in church music; Gayle Peters, baritone, certificate of merit in voice; Elma Fairweather, soprano, certificate of merit in voice. —Hall Frazier photo.

Paul Robeson To Get \$80,000 For Six-Week Concert Tour

NEW YORK, July 20 — Paul Robeson will make a six-week tour of Australia at \$80,000 for the period, it has been announced by a reliable source. His salary for the tour, to begin sometime in the near future, will make him the highest paid single artist ever to appear on that continent.

TRIBUTE PAID TO NEGRO COMPOSER

(Special to the Daily Worker)
PHILADELPHIA, Aug. 6.—A

score of organizations, representing many tens of thousands Negro and white members, united last week at the initiative of the National Negro Congress, in a moving ceremony in tribute to James A. Bland, noted Negro composer of Philadelphia, at his unmarked grave in Merion Cemetery.

Bland is the author of "Carry Me Back to Old Virginia," "O'Dem Golden Shoppers," in the Evening of the Moonlight," and many other immortal American folk songs.

Among those who participated in the program were W. C. Handy, author of "St. Louis Blues," Dr. Harry Green representing the NAACP, James H. Ervin, Philadelphia Negro councilman who spoke in the name of the Philadelphia City Council, Sam Adams Darcy declared that the people must ever for the Communist Party, Charles Fred White of North Philadelphia, Chairman of the Committee on Negro League, Dr. John Brodhead, representing the Pennsylvania Teachers Association of Colored Children, Herbert Miller of the Y. M. C. A., Mary McGarry of the Catholic Interracial forum, Dr. James Francis Cook, Editor of Etude Magazine, Russell Watson of The Workers Alliance and Mrs. Jerreaux, James Bland's sister. Reverend W. B. Blakely led in prayer.

Rosamond Johnson, brother of James Weldon Johnson, led in the singing of the Negro National Anthem.

HANDY TELLS OF FRIENDSHIP

W. C. Handy, author of "St. Louis Blues," told of his friendship with Bland, at Louisville, Kentucky in 1897 and of the struggles they both had to win recognition. He spoke of his music and his aim to express the life and struggles of the Negro people whom he knew.

Sam Adams Darcy, State Secretary of the Communist Party for Eastern Pennsylvania, said that the culture and great talent displayed by Bland contributed to uniting the peoples of all races in fraternal brotherhood and in overcoming the hatreds based on prejudice spread by reactionaries who are so harmful to the world today. He declared that the people must ever be grateful for the great contributions of Negro-Americans who have given so much to science, music, poetry, and literature, to our national culture.

Goldie Erwin of the National Negro Congress, who was in charge of the organization of the ceremony, was praised by Dr. Charles A. Lewis, its President, as the moving spirit of the occasion.

Eatonton, Ga., Messenger
February 2, 1939

Graham Jackson To Play Return Engagement Here

Negro Musician Holds His Audience Spellbound As He Performs

Graham Jackson, the Negro who proved to Eatonton music lovers Monday night that he deserves the title "World's Most Versatile Musician", will make a second appearance here Monday night by popular demand.

The youthful Negro who last month was pictured in Life magazine, held the large audience at the school auditorium Monday night spellbound as he jumped from jazz to classical selections with greatest of ease.

"So many who heard him have asked that he return," Dr. J. N. Stribling said, "that we thought we would bring him back that every citizen of Eatonton might have the chance of hearing this superb musician. The proceeds will go to the polio fund and the gallery will be reserved for the colored people. Only 10c will be charged to the Negroes."

Director of the music departments of Morris Brown and Clarke universities, Jackson bears the name of the world's most versatile because of his ability to play any music on any kind of instrument. On several occasions he has played for President Roosevelt at the Little White House at Warm Springs and one time in Washington.

Mrs. Frank A. Walker stated that she had never in her life heard such a marvelous player. "Why he would play any selection you might name without the aid of music from the hillbilly songs to the most difficult classical pieces."

All who love music were urged to attend the return appearance of the Negro player Monday night at the school auditorium.

Greenwood S. C. Index-Journal

February 1, 1939

Opera Stars Send Protests To D. A. R.'s

NEW YORK, Feb. 1.—Metropolitan opera stars and other musicians protested today, the National Association for the Advancement of Colored People announced, against the Daughters of the American Revolution barring Marian Anderson, Negro singer, from Constitution hall in Washington.

The association said the D. A. R., which owns the building, has a contract clause preventing Negro artists from appearing there. Marian Anderson had scheduled a concert April 9.

In a telegram to the N. A. A. C. P., Lawrence Tibbett, president of the American Guild of Music Artists, called the D. A. R. rule "obviously undemocratic, and un-American", and said he would recommend that the guild board uphold the N. A. A. C. P.

Other messages were received from Kirsten Flagstad, Geraldine Farrar, Walter Damrosch and Leopold Stokowski through an assistant.

Andrades L. Brown

In African Recital

A clipping from the African Morning Post of Accra, Gold Coast, West Africa, recently arrived in New York and reports an organ recital given by Andrades Lindsay Brown, wife of Bishop J. W. Brown of the A. M. E. Zion Church.

The recital was staged by the A. M. E. Zion Choir, assisted by the Methodist Choir and Zion Choral Union on December 14. The function started with Spirituals by the combined choirs. After remarks by the Rev. Dr. Pinnanko, chairman, Mrs. Brown was presented and gave some appealing selections from the works of such famous composers as Lamare, Hollins and DuBois.

Among the large audience were representatives of the Ogunia State, the members of the Executive Section of the Gold Coast Aborigines Society in the persons of Councillor George Moore, Kobina Sekyi, Fr. D. M. Abadoo, D. M. Abadoo, jr., Charles Sagoe, Bannerman Hyde, A. Willie Renner, W. Ward Brew and Hayfron Benjamin.

Marion Anderson To Aid Four Groups At Her Apr. 16 Concert

All of the first and second tier box seats at the April 16 concert of Marian Anderson at Carnegie Hall in New York City have been contributed, it was announced here, to aid in the work of four national organizations for the betterment of Negro Americans.

The four organizations are the International Committee on African Affairs, the National Association for the Advancement of Colored People, the National Council of the Young Men's Christian Association and the National Urban League.

Miss Anderson and her management, S. Hurok, Inc., are aiding the four organizations through the intercession in their behalf of Robert T. Delany, Commissioner of Taxes and Assessments, at whose office a meeting was held on January 17 to work out the details.

Boxes in both the first and second tiers at Carnegie Hall seat eight persons each. First tier box seats will be sold at \$3.50 each and second tier box seats at \$2.50 each. Orders may be placed at the office of the organization which the purchases wishes to aid. The seats have been equally divided among the four groups. The addresses of the organizations where orders can be placed are as follows: International Committee on African Affairs, 8 West 40th street; N. A. A. C. P., 69 Fifth avenue; National Council, Y. M. C. A., 347 Madison avenue; National Urban League, 1133 Broadway.

Etta Moton Features Program By Negro Composers In Recital

PHILADELPHIA, Pa. — When Etta Moten, famed concert, radio and screen personality, gives her song recital at McDowell Memorial Community Presbyterian Church here Monday evening, February 13, she will inaugurate something new in major concert presentations by giving an all-Negro program.

Her renditions will range from the severest classics by composers like Coleridge, Taylor, Harry Burleigh, Nathaniel Dett, William Grant Still and William Dawson, to compositions by James Weldon Johnson, Mrs. Florence Price, J. C. Johnson, Margaret Bonds, Duke Ellington and Eva Jessye. The program will also include Creole Negro melodies and songs by other composers who have used Negro poem or the Negro idiom, as well as the traditional spirituals of which Miss Moten is an acknowledged master.

"We know too little of the works of our own composers," said Miss Moten, whose singing of German, French and Italian has won high praise from leading critics of the nation, "and so I am devoting this season to an effort to bring greater recognition to some of the loveliest songs written which have sprung from the pens of our own composers. I have been greatly stimulated," she continued, "by the appreciation for this music which depicts Negro life so fully, which has been shown by both colored and white audiences north and south for whom I have sung this year."

Miss Moten is appearing here under auspices of the McDowell Community Center, 21st and Columbia avenue, Rev. Arthur E. Rankin, pastor. Miss Margaret Bonds, noted Chicago pianist, will be her accompanist.

PHILIPPA TO BROADCAST THIS SUNDAY

NEW YORK, Feb. 2.—Philippa Schuyler, seven-year-old pianist and composer, who has lately been giving solo recitals in many cities of the East, and who has been everywhere enthusiastically received, will broadcast a new composition written during Christmas, called "Sunday Reverie," over NBC's network on Sunday morning at 9, February 5th, on their coast-to-coast-on-a-bus, White Rabbit Line Children's program, the announcer of which is the beloved Milton Cross. Philippa is perhaps the only child in the world who broadcasts her own compositions over a national hookup. Most of Philippa's compositions make their debut this way.

At 4 o'clock on Feb. 2, Lincoln's birthday, Philippa will give her only New York recital this year in the auditorium of E. S. 136. The young lady is greatly thrilled by the old fashioned, white velvet dress which she will wear.

MARIAN ANDERSON TO AID FOUR ORGANIZATIONS

New York, Jan. 20.—All of the first and second tier box seats at the April 16 concert of Marian Anderson at Carnegie hall in New York City have been contributed, it was announced here today, to aid in the work of four national organizations for the betterment of Negro Americans.

The four organizations are the International Committee on African Affairs, the N. A. A. C. P., the National Council of the Young Men's Christian Association and the National Urban League.

Winston-Salem, N. C., Sentinel
February 21, 1939

Negro Contralto Fills Opera House

San Francisco (UP).—War Memorial Opera House was completely sold out today for the first of two concerts by Marian Anderson, Negro contralto, to whom the Daughters of the American Revolution refused the use of their Constitution Hall in Washington, D. C.

Reports of the D. A. R. action and subsequent refusal of the school board jurisdiction over Central High School auditorium to transfer her scheduled concert there drew no comment from Miss Anderson.

Second Ellington Concert Slated for Carnegie Hall

NEW YORK CITY—Carnegie Hall, that dingy old edifice whose rafters have rung with the music, song and applause of the highest to the lowest is to be the stage, during Easter week, where the second Duke Ellington concert in America will be played.

Following close upon the heels of the huge success enjoyed by the aggregation when it was presented for its initial concert by the Harlem Branch of the YMCA, for those fortunate mortals who were present to still have the notes ringing in their ears, but not too close as to become monotonous, this appearance is expected to bring out many music lovers who felt that the trip downtown was too strenuous for them to attempt.

At the completion of this engagement Mr. Ellington and his men will begin a series of concerts throughout the large cities of America.

Having just finished a successful engagement at the Paramount Theatre in Newark, and the State Theatre in Hartford, Conn., the aggregation will be here in a few days at which time Mr. Ellington will complete his plans for the Carnegie Hall concert.

Also on the extensive list of Ellington "doings" is the N. A. A. C. P.'s annual Douglass Birthday Ball when his music will guide the dancers through the measures of rhythmic footwork, and conference with several Broadway producers in regard to his opera of Negro music which he has hopes of presenting in this city before horns and bells usher 1940 into the world.

Titusville, Fla., Star Advocate
February 17, 1939

NEGRO SPIRITUALS SUNDAY

A chorus from the colored high school here will give a program of negro spirituals at the Colored Baptist Church here next Sunday at 3:45 p. m. The public is cordially invited to attend.

Clarkesville, Tenn., Leaf-Chronicle
February 2, 1939

Normal Choir To Sing At Church

The A Cappella choir of seventy voices of the Austin Peay Normal School will sing at the services Sunday night, February 5, at 7:30 at the First Christian Church, it was announced today by the director, Guy L. Hague.

The choir will sing three groups of four compositions each from material of the last four centuries including some Negro spirituals. Travis Price and Orvill Lee Moffitt will sing the solo parts.

The public is invited.

To Appear With Symphony



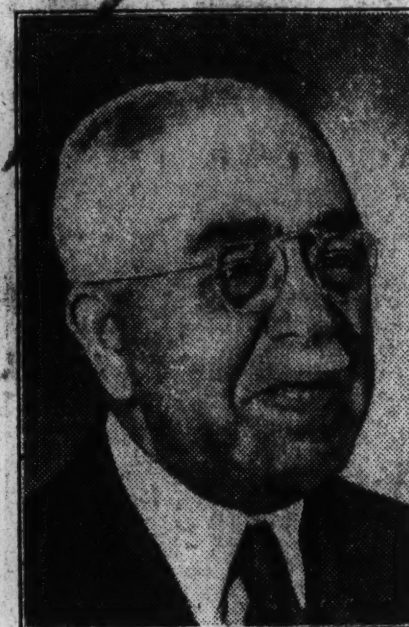
Harry Gil-Smythe, director of music at Shaw University, has been granted leave for the second semester of the current school year to perform as soloist with the University of Michigan Symphony Orchestra playing Beethoven's "Concert in G Major for Pianoforte." Mr. Gil-Smythe will also appear with the University's Little Symphony Orchestra in concerts to be given in Ohio and Michigan. The announcement was made recently by President Robert P. Daniel of Shaw.

The honor of appearing with the University Symphony comes to Mr. Gil-Smythe as a result of the excellent work in practical music in testimony of which he has been elected to membership in the Michigan University Chamber Music Ensemble and is expected to receive the Artist's Medal struck in honor of the Michigan University

student who does outstanding work in the field of practical music.

Mr. Gil-Smythe is a graduate of Howard University, Washington, D. C., and a former student of Peabody Institute, Baltimore. While employed at Shaw University he has continued his music studies during the summer at Michigan University.

Composer



HARRY T. BURLEIGH.

Composer of hundreds of original songs, member of the American Society of Composers, Authors and Publishers, whose best known works are spirituals and folk songs. He taught some of his songs to Dvorak, the great composer, and their influence is seen in the New World Symphony. Born in Erie, Pa., Mr. Burleigh sang in Erie churches, won a New York scholarship and studied voice, and this year is scheduled to sing the "Psalms" at St. George's P. E. Church in New York where he is baritone soloist, for the 45th time. Mr. Burleigh also sang for 25 years in the choir of Temple Emanuel in New York, and during a concert tour he sang before King Edward VII on two occasions. Mr. Burleigh's own compositions, more than two hundred in number, include "Deep River", "Jean", and "Little Mother of Mine." His spiritual arrangements include "Swing Low, Sweet Chariot!", "Go Down Moses", and "Heaven, Heaven." He won the Spingarn Medal in 1917 and the Harmon Award in 1929. He received honorary M. A. and Mus. D. degrees from Atlanta and Howard universities. (Calvin Service)

Lexington, N. C. Dispatch
January 16, 1939

ung Negro Tenor Nationally Known Will Appear Here

George Matthews, considered by critics as being the most promising negro tenor at the present time, will be heard at Dunbar high school February 6, at 8:00 P. M., it is announced.

He has sung in most of the music centers of the United States and Canada and critics and singers alike are almost unanimous in the belief that he will soon reach heights rarely attained by artists in his field.

A native of Kernersville, the young tenor received his education at A. & T. College, Fisk University and the Detroit Institute of Musical Art. His first teacher, a member of his own race, was Oswald Zyspel Parris, of London, England. His second teacher was Archibald C. Jackson, of the Detroit Institute of Musical Art. He later studied with Isidore Luckstone at New York University.

He began his career as soloist in St. Matthews Episcopal church, Detroit, Michigan; later he did the solo work for the Ford Octet, an organization sponsored by the Ford Motor Company, toured as soloist with the world famous Fisk Jubilee Singers, received a medal for "distinguished service" at the San Diego International Exposition and appeared successfully at the annual Bristol Dogwood Festival where he sang before ten thousand listeners.

New York, Chicago, Detroit, Houston and Los Angeles papers wrote highly of his work.

Greenwood, S. C. Index-Journal
January 31, 1939

Noted Negro Singer Given High Award

NEW YORK, Jan. 30.—The Spingarn Medal for 1938 has been awarded to Marian Anderson, contralto, according to an announcement yesterday. The medal, the annual gift of J. E. Spingarn, president of the National Association for the Advancement of Colored People is given for "the highest or noblest achievement by an American Negro during the preceding year or years."

"Marian Anderson has been chosen

for her special achievement in the field of music," the announcement said. "Equally with that achievement, which has won her world-wide fame as one of the greatest singers of our time, is her magnificent dignity as a human being."

The medal will be presented July 2 at the association's convention at Richmond, Va.

Birmingham Ala. Age Herald

January 25, 1939

SPINGARN MEDAL AWARDED SINGER

Marian Anderson Picked For Achievement In Field Of Music

NEW YORK, Jan. 24.—Marian Anderson, world famous contralto, has been named to receive the Spingarn Medal for 1938 awarded annually by J. E. Spingarn, president of the National Association for the Advancement of Colored People, "for the highest or noblest achievement by an American Negro during the preceding year or years."

The formal statement of the committee declared:

"Marian Anderson has been chosen for her special achievement in the field of music. Equally with that achievement, which has won her worldwide fame as one of the greatest singers of our time, is her magnificent dignity as a human being. Her unassuming manner, which has not been changed by her phenomenal success, has added to her esteem not only of Marian Anderson as an individual but of the race to which she belongs."

Other recipients of the annual Spingarn Award in chronological order since 1915 include E. E. Just, Charles Young, Harry T. Burleigh, William Stanley Braithwaite, Archibald H. Grimke, William E. B. DuBois, Charles S. Gilpin, Mary B. Talbert, Dr. George W. Carver, Roland Hayes, James Weldon Johnson, Carter G. Woodson, Anthony Overton, Charles W. Chestnutt, Mordecai W. Johnson, Henry A. Hunt, Richard B. Harrison, Robert R. Moton, Max Yergan, William T. B. Williams, Mary McLeod Bethune, John Hope and Walter White.

Members of the Spingarn Award committee include Heywood Brown, president of the American Newspaper Guild; William Stuart Nelson,

president of Dillard University, Olive T. Dargatzis, United States Atty. Gen. Frank Murphy; Dr. William Allan Nielson, president of Smith College; Walter White, executive secretary of the N. A. A. C. P.; Col. Theodore Roosevelt; A. Phillip Randolph, president of the Brotherhood of Sleeping Car Porters, and Miss Marion Cuthbert, of the National Y. W. C. A.

Nashville, Tenn. Banner
January 12, 1939

Modern French Song To Be Lecture Subject

John W. Work will give a lecture on the "Modern French Song" Friday at 8:15 p. m. in Fisk Memorial Chapel, it was announced today. Work had his musical training at Fisk University, Yale, Columbia, and the Institute of Musical Art in New York City. Since 1928 he has been a member of the faculty of Fisk.

He has published a number of motets, anthems, and arrangements of well known spirituals. For a number of years his compositions have appeared on the programs given by the Yale Glee Club. His anthem, "Sing O Heavens," was composed for the program celebrating the tenth anniversary of the location of Scarritt College in Nashville and was sung by the Scarritt Choir on that occasion.

Knoxville, Tenn. News Sentinel
January 1, 1939

NEGRO SPIRITUALS ON WNOX AT 5 P. M.

A 30-minute broadcast of familiar old Negro spirituals will be presented over WNOX from 5 to 5:30 p. m. today by the Brownlow Jubilee Negro Chorus, 30-voices strong. Mrs. E. M. Brownlow is director.

Among the numbers to be heard are: "Precious Lord, Take My Hand;" "If It Wasn't for the Lord, What Would I Do?" "Traveling On;" "Tramping, Tramping, Trying To Make Heaven My Home;" and "Steal Away, Where Will You Be When the Last Trumpet Sounds?"

Rock Hill, S. C. Herald
January 31, 1939

A. K. S. BARRING NEGRESS PROTESTED

New York, Jan. 31.—Metropolitan opera stars and other musicians protested today, the National Association for the Advancement of Colored People announced, against the Daughters of the American Revolution

barring Marian Anderson, Negro singer, from Constitutional hall in Washington.

The association said the D. A. R. which owns the building, has a contract clause preventing Negro artists from appearing there. Marian Anderson had scheduled a concert April 9.

In a telegram to the N. A. A. C. P., Lawrence Tibbett, president of the American Guild of Music Artists, called the D. A. R. rule "obviously undemocratic and un-American" and said he would recommend that the guild board uphold the N. A. A. C. P.

Other messages were received from Kirsten Flagstad, Geraldine Farrar, Walter Damrosch and Leopold Stokowski through an assistant.

Tallahassee, Fla. Guardian
January 12, 1939

Music Club

The Tallahassee Music Club met for its January meeting with Mrs. Ollie Wiseman as hostess. The president Miss Hitt presided. Fifteen members answered the roll call with current events. Miss Virginia Putman gave a review of the club magazine. Mrs. D. M. Robison was leader of the study for the afternoon, the topic being "The American Negro Music," with illustrations given as follows:

"Deep River," piano duet, Mrs. Lucas, Mrs. Richardson.

"Hear the Good News," vocal, Mrs. Mary Jenkins, Victor Robertson.

"Juba Dance," "Honey," from In the Bottoms, Mrs. W. W. Richardson.

A delicious salad course was served by the hostess.

Jackson, Miss. News
January 15, 1939

Discussion Of Negro Music Is Given at Meet

That negro music has a quality all its own and that negro composers certainly are inspired by certain qualities that makes negro music different from other music was shown at the MacDowell club Wednesday by the general chairman Mrs. Charles Alford, and her co-chairman, Mrs. J. T. Caldwell, Jr. and those who served on the program.

Mrs. Eckford Bell in current events, gave the life history of the negro singer, Marian Anderson which showed that even being the

daughter of a scrubwoman and living in the poorest negro quarters of Philadelphia, did not daunt the courage of one of the six greatest box office attractions of the world today. Mrs. A. W. Kinnard read two poems by negro composers; "When Melinda Sings," by Dunbar, and "Creation," by James Weldon Johnson. Wirt Turner Harvey played the familiar and brilliant "Juba Dance," by Dett. Mrs. Bailey Tull played "Imaginary," from the Ballet Suite by Samuel Coleridge Taylor. Mrs. Paul Smith sang an unusual and difficult composition, "A Sailor's Wife," by H. T. Burleigh, noted negro composer. Mrs. Smith was accompanied by Miss Hazel Chisholm. Mrs. Steve Meisburg played "Negro Tango," by Lane.

The quartet of Jackson negro college, composed of two negro boys and two negro girls sang four numbers, "I Want Jesus to Walk with Me," "Goin' to Shout all Over God's Heaven," "Steal Away," and "Swing Low Sweet Chariot." They were well received by the club and helped to verify the facts that had already been brought to the club of that certain quality of rhythm and tone expressed by no other music or musicians.

Mrs. Lee Irby, Mrs. Aiken, Mrs. William Ferguson, Mrs. V. Minyard were introduced by Miss Mattie Bailey as new members. Mrs. Dudley Phelps was appointed treasurer to fill the unexpired term of Mrs.

Duke Ellington To Play Snooty Waldorf-Astoria

NEW YORK CITY, Feb. 23—Duke Ellington and his famous orchestra have been selected to play for Columbia University's Junior prom. March 24th in the swank environment of the Waldorf-Astoria Hotel, New York's stopping place of kings and queens and the cream of European and American society.

In the world of white society, the annual prom of the world-famous university is listed one of THE affairs of the season and gets its patronage from the best circles in the country. Having any number of colored students on its rolls, several of them are expected to be among those present.

Currently Ellington and his orchestra with Ivy Anderson and Jean Eldridge, latest singing find, are completing another successful engagement at the Apollo theatre.

BREAK WITH MILLS

With all this going on in the Ellington camp, the persistent rumors that a break is looming between the great leader and Irving Mills who made a fortune off him and Cab Calloway, is seemingly taking the shape of reality. According to those rumors the outcome of the break between Ellington and Mills may find the great band working out of the William Morris or Rockwell O'Keefe office.

'Our Marian' Has Given 73 Concerts This Season; Traveled 26,000 Miles He Sings At Columbia U.

LOS ANGELES, Feb. 23—Marian Anderson, internationally famous contralto singer appeared here in a recital last Sunday before 4,000 at the Philharmonic Auditorium.

Miss Anderson has appeared every year for the past four years. Her last local appearance was in 1931. Following her Los Angeles appearance she left for San Diego and will appear in a concert in San Francisco. She will return here and appear as soloist with the Philharmonic orchestra at the Philharmonic Auditorium on the 23rd and 24th.

It is interesting to note that Miss Anderson's last Sunday concert was her 73rd and in five months she has traveled more than 26,000 miles.

ELLA FITZGERALD'S "A TISKET, A TASKET," BREAKS SALES RECORD FOR DECCA CO.

NEW YORK CITY, Feb. 23—Ella Fitzgerald, the queen swing delineator of the jitterbug generation, was credited with a new kind of record when it was announced by the Decca recording company that her waxing of her own song 'A Tisket A Tasket' with the superb background of Chick Webb and his orchestra, has established a new eight year high in sales for the industry. The record on the song hit which topped the country's list of songs for more than six weeks straight, sold to 250,000 music lovers. Before the coming of Fitzgerald the sales record was held by Bing Crosby whose 'Sweet Lullaby' sold 160,000 copies.



Charles Everett, well known New York tenor, who is scheduled to sing at Columbia University on Saturday, March 11, in the Arts and Science series. Mr. Everett returns to Town Hall for a recital on May 1.

Singer May Not Accept

Board Grants Use of School but Says It's No Precedent

WASHINGTON

The question of where Marian Anderson, world famous contralto, will sing on her appearance here under the auspices of the Howard University School of Music is still open.

As far as the board of education of the District of Columbia is concerned, it was closed last Friday, but not to the complete satisfaction of either side to the controversy regarding the use of Central High School by the great singer.

The school board voted to rescind its action of February 15 and permit Miss Anderson to sing in Central High School auditorium, but with the proviso that the permission will not be construed as a precedent and that "this and similar requests will not again be pressed upon the board for its approval."

Charles H. Houston, special counsel for the National Association for the Advancement of Colored People, who led the fight to lift the ban against Miss Anderson, declared Saturday morning that the action of the school board was not satisfactory to him.

Want H.U. to Decline

Whether the Howard University School of Music will accept the conditions imposed could not be learned. A large number of pupils, however, want the university to decline the permission granted it for the use of Central High School.

In the event the university should decline, the possibility is that either the National or the Bealested Theatre will be available and, not, Miss Anderson can carry out the suggestion of her manager and sing in the open in

onel West A. Hamilton, favored unconditional permission.

Open Back Door

The school board, however, voted to open the back door to Miss Anderson by calling the problem of obtaining a concert hall for her an "emergency."

Six members voted for the compromise. Two dissented. They were Robert A. Maurer, on the ground that her appearance would create a precedent, and Gratz E. Dunkum, who said he could not in honor vote to rescind the rules of the board.

C. Melvin Sharpe made his debut as chairman of the committee on community use of buildings by submitting the objectionable committee report on which the rescinding action was based.

"The committee believes," stated the report, "that a concession now, as proof of good will to Marian Anderson and the colored people of the District, will serve to remove this question from public discussion."

Not a Precedent

"We believe, further, that if there are in this question now before us implications that the granting of this request may in the future be construed as a step toward interchangeable use of white and colored schools, then it should be denied. The board is now operating under the law of Congress creating the dual system and only Congress can change it."

On the basis that the problem of providing Miss Anderson with a concert hall had reached "emergency" proportions, the board agreed to grant the use of Central High School provided:

"That positive and definite assurance and agreement will be given that the concession will not be taken as a precedent and that the board of education will not in the future again be asked to depart from the principles of a dual system of schools and school facilities."

When the question of future requests for interchangeable use of schools was presented, Mr. Houston arose and said:

Wants No Strings

"I want to see Marian Anderson get the Central auditorium—but I want to do it and still keep my self-respect and dignity. I cannot do this and hear the board

Potomac Park just across from Constitution Hall, which the Daughters of the American Revolution refused to allow the singer to use.

Mr. Houston explained Saturday morning that the permission given by the school board for the use of the Central High School auditorium was not satisfactory to him, "because it represents a different point of view."

The school board, he said, reached its conclusion from an entirely different position from the position he wanted it to take.

Buildings for All

It reached its decision, he stated, from the point of view that the Central High School auditorium belongs to the white people of the District of Columbia. He took the position that public school buildings belong to the community.

"I recognize the fact that the building is assigned to white students for educational purposes," he said.

"But what about Sundays when the building is not in use? Nobody has school on Sundays."

"I do not think that the white people have a proprietary interest in or ownership of Central High School any more than colored people own Armstrong School. I think both Central and Armstrong High School buildings belong to the public."

At the meeting of the school board last Friday, Mr. Houston wanted a favorable vote without any strings attached. Two of the three colored board members, Mrs. Virginia McGuire and Col-

say its desires to hear no future applications for similar use of school buildings."

At this point Charles D. Drayton, a member of the board, who spoke on both sides of the issue and finally voted in favor of the use of Central High School, stepped forward with a prepared statement he said "I had hoped not to read."

As he began his talk by stating that he was "friendly to all colored people," a ripple of laughter came from spectators in the crowded room. Turning to Mrs. Henry Grattan Doyle, president of the board, he said:

"If there is any more of that, madam chairman, I'll be forced to request the meeting adjourn."

Wilson Puts Motion

Eleventh-hour support came from John H. Wilson, a colored member, who made the motion to suspend the rules and allow Miss Anderson to use Central High School.

"Probably a lot of people identified with this movement," Mr. Wilson said, "would like to see Miss Anderson not get Central High School, so they could carry on some sort of campaign."

He complained because colored newspapers had criticized him for leaving the meeting of the board on February 15 before voting against the Anderson ban.

Canon Anson Phelps Stokes, of Washington Cathedral, appeared in support of Mr. Houston and the Marian Anderson Citizens' Committee, but was denied an opportunity to speak.

WASHINGTON

A forum of United Government Employees voted 66-11, Sunday, against the acceptance by Marian Anderson of the use of Central High School auditorium under the conditions specified by the board of education.

Such action would be "to accept a gratuity more humiliating than useful," the Rev. R. W. Brooks, one of the speakers, declared.

Clearwater, Fla. Sun
March 2, 1939

NEGRO SINGERS TO APPEAR ON PROGRAM

Negro spirituals, sung by colored boys and girls of the Piney Woods School in Piney Woods, Mississippi, will be presented at the Municipal Auditorium tonight.

Members of the Clearwater Tourist Association will be admitted on presentation of the membership ticket, and a small fee will be charged those not having tickets.

All cash receipts taken in at the door tonight will be turned over to the Clearwater High School Band toward the expenses for the state music festival. Expense of the program already is taken care of in the Tourist Association budget.

Laurence E. Jones, founder of the Piney Woods School, which is a "Little Tuskegee" for occupational training of negroes, will tell of the operation of the school.

The Clearwater High School Band will play a number of selections at the opening of the program, 7:30.

Jacksonville, Fla. Times-Union
March 12, 1939

Methodists to Hear Negro Quartet Sing

The Royal Harmony Singers, a quartet of negro voices, will be heard in a program of spirituals at 8 P. M. next Friday in Snyder Memorial Methodist Episcopal Church, it was announced yesterday. A wide range of numbers is scheduled in the group's repertoire, it was announced by the Rev. D. H. Rutter, pastor of the church. All lovers of good music are urged to attend.

Savannah Ga. Press
March 17, 1939

BUT BOXES FOR BETHESDA CONCERT

Spirituals Will Be Sung by
Negroes at Auditorium
March 22.

Additional sales of boxes for the big negro spiritual entertainment to be put on by the Bethesda Union Society at the Municipal Auditorium the night of March 22 was announced today indicating that Savannahians are taking a deep interest not only in the show being arranged by the Georgia State Industrial College, but in Bethesda for whose benefit the performance is being staged.

While many other boxes are expected to be reserved the holders today were: H. D. Pollard, C. C. Curtis, Maxwell W. Lippitt, Raymond Demere, Mills B. Lane, Jr., Robert W. Groves, and H. V. Jenkins.

In the meantime Chairman D. T. Simpson said that the advance sale for tickets recently sent out was progressing well and all Savannahians were requested to send their checks to H. M. Carter, treasurer, 112 East Bay street, or go to any downtown Pinkusohn store or Yanks or Mose Portman's and obtain them.

Louis Garfunkel, manager of the auditorium, said today the official sale at the auditorium would begin Tuesday morning at 9 o'clock and also regular reserved seats would be exchanged for tickets which patrons have purchased from the committee.

Central of Georgia employees and officers, may if they so desire obtain tickets at the office of the general passenger agent in the Red Building, it was stated.

St. Augustine Fla. Record
March 8, 1939

Negro Choir In Concert

The Florida Normal A Capella Choir will appear in annual concert at the Civic Center, San Marco Avenue, Thursday evening at 8 o'clock. These singers have traveled extensively, and won much praise for their interpretation of the negro spirituals. An hour of real music is promised all who attend. No admission is to be charged. This concert is being sponsored by the Civic Recreation Department, and is one of the regular Thursday evening entertainments so popular at the Civic Center.

Waycross Ga. Journal Herald
February 26, 1939

LUTHER KING BE PRESENTED HERE

Well Known Negro Tenor
Will Give Recital On
March 17.

Luther King, one of the outstanding tenors of the Negro race, a native Georgian, will be presented in a recital here Friday night March 17, at Gaines Chapel church on Knight avenue, sponsored by the Phillis Wheatley Club, it is announced today.

King, who has appeared in recitals in many of the principal cities of the United States, is a native of The Rock, Ga., in Upson county. He has had a spectacular career for a young singer.

His Georgia itinerary will include, Cordele, Macon, Dublin, Atlanta and Waycross.

Knoxville, Tenn. Journal
March 16, 1939

Negro Concert Pianist Gives Program Here

Hazel Harrison, widely known Negro concert pianist, and head of the piano department of Howard University of Washington, D. C., was presented in a piano program Tuesday night at Logan Temple.

The concert was sponsored by the Negro Concert series. The concert artist has appeared as soloist with the Berlin Symphony, the Minneapolis Symphony and the National Symphony orchestras.

GETS AWARD



Phillipa Schuyler, 7, was among the 33 children who received medals and ribbons at Carnegie Hall, New York, Sunday morning at the closing concert of the Philharmonic-Symphony Society Young People's Series. The awards, presented by Lily Pons, coloratura soprano of the Metropolitan Opera, went to those who submitted the best notebooks of the season. Shown above, immediately after the presentation, Mildred Levy, Phillipa Schuyler, Lily Pons and Ernest Schelling, Philharmonic conductor. Phillipa is the daughter of George Schuyler, noted author and writer. —Photo by Morgan Smith.

Gastonia N. C. Gazette
March 11, 1939

NOTED NEGRO TENOR TO SING AT REID HIGH SCHOOL, BELMONT, ON TUESDAY



NOTED TENOR SOLOIST

George Matthews, noted Negro tenor soloist, will appear in concert in the Reid high school auditorium in Belmont, March 14, at 8 p. m. He has sung before large audiences of white and colored throughout this country and is now having the busiest season of his life.

When he was 14 years of age he was a member of the choral society of A. and T. College, Greensboro, and his unusual talent made him an outstanding member of the group. Four years later, he was a choir soloist at St. Matthews Episcopal church, Detroit, Michigan, and a pupil of Archibald C. Jackson at the Detroit Institute of Musical Art, where his talents won him scholarships for three years. He won first prize in a national audition contest, held in connection with "A Century of Progress" at Chicago in competition with 500 singers from all over America.

He was an immediate success as a soloist with the world famous Fisk Jubilee singers in 1935 and later by popular demand sang a return engagement at the International Exposition in San Diego, California. He had the honor of singing for the State Department of Education in eight North Carolina summer schools in 1936 and was later chosen as soloist on a special Lincoln's birthday program in New York City. He has been extremely well received as a concert singer and is now prepared to please the many friends of both races who plan to hear him at Reid high Tuesday evening.

The proceeds will be used to help the Reid high music department to go to the State music contests. The program is sponsored by this department under direction of Mrs. E. D. Wilson.

Cordele, Ga. News
March 9, 1939

Negro Singer/ Here Tonight

Those Cordeleans who enjoy the singing of the old Negro spiritual and jubilee numbers will be given an excellent chance tonight to hear this type of music when Luther King, a noted Negro tenor will sing at the court house in a concert given for the benefit of Holsey Institute.

The program is to begin at 7:30. Special seats have been reserved for white people. Tickets will sell at 25c and 50c with 15c and 10c seats in the gallery.

Winston-Salem N. C. Journal
March 9, 1939

Local Musicians Present Program For Negro Group

Mrs. Alton Jackson, soprano, and Reginald Marshall, tenor, presented a musical program before the Negro Better Homes and Gardens Club of the North Cherry street section in St. Johns M. E. Church.

These musicians presented a program of religious and secular numbers. They were enthusiastically received by the large audience of colored people present. Misses Frances Hanes and Virginia Lowrance were accompanists. Miss Lowrance gave two piano solos. This program is one of a series of educational programs which the Mozart Club of this city is presenting before various Negro clubs. Miss Dicie Howell is in charge of this series of programs.

Augusta, Ga., Chronicle
March 12, 1939

WINGS OVER JORDAN CHOIR TO PRESENT BENEFIT PROGRAM

The famous "Wings Over Jordan" choir will present a program in Augusta at the Tabernacle Baptist church March 27 at 8 p. m., for the benefit of the Tabernacle church and the Olive R. Cranston's

Nursery school.

There are 42 singers in this choir. They are famed for their ability to sing Negro spirituals and jubilees. Each Sunday, the choir gives a program known as the "Wings Over Jordan Program" over the radio.

Tickets will be on sale at Home Folks for the white people who would like to attend this program and will be on sale at the Hornsby-McCoy Realty company for the colored people.

Greensboro, N. C., Record
March 18, 1939

A Capella Choir Will Be Heard At Bennett

The a capella choir, now in its 11th season, will be heard in concert Sunday afternoon at 4 o'clock, in Carrie Barge chapel, Bennett college. Dr. Ezra H. F. Weis is director.

Reflecting the sincere friendliness of Guilford college, this unusual group of mixed voices has been heard in most of the eastern states. It is one of the very few a capella choirs in this section of the country.

The program on Sunday will include compositions of Mendelssohn, Kalinnikof, Rachmaninoff, and the Russian composer, Gretchaninoff.

The public is invited to be present.

Birmingham Ala. Age Herald
March 20, 1939

Miss Jones Fetes Music Club

GREENSBORO, Ala., March 19—Miss Pattie Jones entertained the Greensboro Music Study Club at her home on Demopolis Street Wednesday.

In the reception rooms of the home flowers of white and pastel shades were arranged. Crystal candelabra on the mantel lighted the scene.

Mrs. Aubrey Thigpen, president, was in charge of the business session, followed by a program on "The Negro in American Music." Taking part in the program were Mrs. Mabel Powers Taylor, Mrs. J. O. Grogan, Miss Sadie Christian and Mrs. L. H. S. Chappell.

After the program a social hour followed, at which time refreshments were served to members and guests.

Knoxville, Tenn., Journal
March 18, 1939

'Spiritual' Sing Planned At Shiloh

Negro spirituals will be sung at the annual Loyalty Day service of Shiloh (Negro) Presbyterian church at 11 a. m. tomorrow. The pastor's topic will be "Lord, I Want To Be a Christian."

All members will participate in a Loyalty Procession at the close of the service to present enrollment cards of service and church support. A lighthouse and an illuminated cross will be erected in the church to convey its purpose and spirit.

Memphis Commercial Appeal
March 20, 1939

NEGRO CONCERT STARS PLAN JOINT PROGRAM

Soprano and Tenor Will Appear Here April 13

Two leading negro singers will join forces to present a joint concert at the Memphis Auditorium Thursday, April 13. It was announced yesterday that Florence Cole-Talbert, prima donna soprano, will appear with Luther King, negro tenor, whose concert has previously been announced.

Florence Cole-Talbert has appeared as soloist with the Chicago and Los Angeles Symphony Orchestras and also in recitals in nearly all of the large cities of the United States. She has just returned from a successful tour in Italy where she sang the title role of "Aida." The Detroit Free Press, had this to say of her: "A voice declared by many, rivaling that of Galli-Curci."

Luther King's musical reputation equals that of Florence Cole-Talbert. His voice has been compared to Roland Hayes and Richard Crooks. King was soloist with the Fisk Jubilee Singers and he has had his own program over the NBC network.

The two singers will give a portion of the concert's proceeds to the LeMoyne College of Memphis to

for two one-year scholarships to the college. The scholarships are given in the memory of the actor, the late Richard B. Harrison appeared in this twice as "De Lawd" in Pastures, his most famous role. A. Graff is in charge of ticket to the concert. Mail orders for

Great Art Knows

No Color Lines

Almost four years ago (on April 2, 1935, to be exact) the Birmingham Civic Symphony Orchestra presented a program made memorable by its inclusion of William Dawson's "Negro Folk Symphony No. 1." The composer, director of music at Tuskegee Institute, was present and received an ovation that was heart-warming. An audience of nearly 5,000 persons, the great majority of them white, accepted the symphony and its composer without thought of color line. The concert was heralded far and wide as symptomatic of a growing fine relationship between the races in the South.

On April 3 of this year, almost the anniversary of the Southern premier of the Dawson symphony, Marian Anderson will sing in Birmingham. Marian Anderson has been hailed by Toscanini and others as one of the greatest singers of the day. By the beauty of her voice and the depth of her artistry, she has won distinction for herself and for her Negro race.

Unfortunately, however, in at least one city the question of color was permitted to enter in and the singer's scheduled concert was cancelled. That action reflects little credit upon the city and upon the organization responsible for the cancellation.

In the recollection of the fine reception given William Dawson and his symphony, Birmingham surely may count upon nothing untoward taking place to prevent its enjoying the work of another musician whose art is greater than the color line.

Auditorium WED. 8:30 P. M. Apr. 5

Marvin McDonald Presents

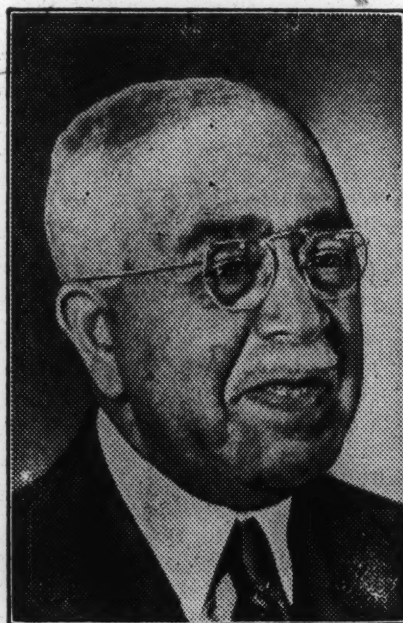
Marian Anderson

Half Of Boxes, Orchestra, Dress Circle
And Balcony Reserved for Colored
People. 3-23-39

Admission \$2.20, \$1.65, 85c

Tickets for Colored will be on Sale at Yates & Milton
Stores beginning Monday, March 27th.

Composer



HARRY T. BURLEIGH

Composer of hundreds of original songs, member of the American Society of Composers, Authors and Publishers whose best known works are spirituals and folk songs. He taught some of his songs to Dvořák, the great composer and their influence is seen in the "New World Symphony." Born in Erie, Pa. Mr. Burleigh sang in Erie churches, won a New York scholarship and studied voice, and this year is scheduled to sing for the 45th time the "Palms" at St. George's P.E. church in New York, where he is baritone soloist. Mr. Burleigh also sang for 25 years in the choir of Temple Emanu-El in New York, and during a concert tour he sang before King Edward VII on two occasions. Mr. Burleigh's own compositions, more than two hundred in number, include "Deep River," "Jean," and "Little Mother of Mine." His spiritual arrangements include "Swing

the composer, who was in the audience, stand and take a bow.

The encore, the Blue Danube Waltz, played in the Hazel Harrison manner, was truly a joy to hear and the audience expressed itself in no uncertain manner.

Those who heard Hazel Harrison here last Friday night seemed to hang on to each note and the delighted audience expressed its enthusiastic appreciation from beginning to end.

low, Sweet Chariot!", "Go Down Moses," and "Heaven, Heaven." He won the Spingarn Medal in 1917 and the Harmon Award in 1929. He received honorary M.A. and Mus.D. degrees from Atlanta and Howard universities.

Tuskegee Enjoys Hazel Harrison in Piano Recital

TUSKEGEE INSTITUTE, Ala.,

Mar. 23—The highlight of the year's entertainment was the piano concert by Hazel Harrison who appeared in Logan Hall here last Friday night. Aside from its merit, the concert was of especial interest to the faculty, student body and community because the artist is so well known and so well liked by all here, having taught piano as a member of the Music School faculty for a number of years. During these years the Tuskegee faculty came to know and enjoy her mastery of the piano.

The musical numbers were so carefully chosen and so skillfully rendered that they were enjoyed alike by musicians and those who are just music lovers. It is difficult to choose any best number, but certainly a large number of "votes" must go to the Liszt's Variations on the Theme by Bach which simply held everyone spell-bound.

Anisoso by William L. Dawson, is a very pleasing composition, and after its beautiful rendition the artist graciously insisted that

PRAISES WHITE AND NEGRO CONTRIBUTORS TO DOMAIN OF SWEET AND SWING MUSIC

Count Basie Has Greatest Rhythm Section in World, and Standardized Swing May Become Stagnant, Maestro Says

Call 7-28-39
By DUKE ELLINGTON in DOWN BEAT
Philly, Pa.

The only outstanding conviction that we know concerning the contemporary dance field is that it is essentially as yet unexplored. There is so much that remains to be done, and even to be attempted. We have previously stated that we consider the influence of commercialism the most flourishing and potent evil to be combatted in our field of endeavor. Standardized commercial requirements are apt to dull the ambitions of our outstanding musicians and influence them to satisfy themselves with a musical formula calculated to please, not themselves, but the general public.

It is to be hoped that those musicians who are today standing at the top of the ladder of success will continue to permit their musical spirit of independence to function sufficiently to allow for constant experimentation and innovation, which qualities are the principal ingredients of musical progress. In commenting upon the better aspects of the outstanding contemporary bands of today we herald with a musical fanfare every significant instance of the spirit of musical independence.

And Here They Are:

TOMMY DORSEY: Tommy has won and justly so, the appreciation of all sincere musicians by his policy of attempting to play well many and varied types of music. His renditions of beautiful melodies in a style which is pleasing to the lay ear has won many a convert over into resulting appreciation of the more complicated swing-music . . . which, incidentally, he does so adroitly.

BENNY GOODMAN: Benny has outstandingly proven himself to be a great leader by the fact that he has consciously separated himself, one-by-one, from the stars in his band and yet still shows himself to be tops. His practice of offering his own renditions of all the worthwhile music he encounters during his career of musical activities also deserves sincere tribute.

PAUL WHITEMAN: Mr. White-

man deserves credit for discovering and recognizing ability or genius in composers whose works would not normally be acceptable to dance bands. Whiteman makes it possible to commercialize these works. We confess he has maintained a "higher level" for many years, and we think there is no doubt but that he has carried jazz to the highest position it ever has enjoyed. He put it in the ears of the serious audience and they liked it. He is still Mr. Whiteman.

GUY LOMBARDO: Lombardo deserves credit for having a keen eye in recognizing the value of a simple trick. At a time when musical ornamentation was all the rage, he showed foresight in employing musical-simplification to the "nth degree." He eliminated all superfluous musical figures and we all know the results.

BOB CROSBY: A band with an amazing amount of color. We feel that here the tan has attained a very luxurious lustre, perhaps through absorption. However that may be, a truly gutbucket band, capable of really getting down there. Band shows a strong blues influence, and also possesses notable musical background. Just different somehow.

HAL KEMP: Kemp has achieved a very nice medium. He has reached a pleasing musical middle. Not over-serious, but tasteful, with no hard lines. Band sounds always musically and acceptable, never awkward or ugly.

JIMMIE LUNCFORD: A greatly underrated band. Capable of mighty fine interpretations obviously the result of sincere thought and of rehearsal to the perfection-point; rehearsal until the arrangements are matured. Much of the music of this band has been overlooked. He has developed a definitely individual style, mood, and color, and has never been successfully imitated.

FRED WARING: Waring has shown broad scope and wide range, notably having put the popular-music glee club on the musical map. He is uncontrovertibly the finished product of the stage.

COUNT BASIE: Basie's outstanding musical quality has been unpretentiousness and he and his boys have stuck to their guns all the way through to success. Undoubtedly the greatest rhythm section in the business, they are the greatest exponents of that emotional element of bouncing buoyancy, otherwise known as swing.

CHICK WEBB: We don't know whether Chick was lucky or unlucky because of the fact that he had such an outstanding vocalist in Ella Fitzgerald, and because of the fact that he himself was such an outstanding drummer. However it must be recognized that these two facts do prevent people from realizing the worth of a fine band.

FLETCHER HENDERSON: Fletcher is another man who has a good band and who also is the victim of sensationalism, in another form, which deprives him of the tribute of leadership. It is difficult for him to combat his present reputation as an arranger. Fletcher has had bands which have been the inspiration for many bands; our own for one.

ARTIE SHAW: Artie has used his band to great advantage in rhapsodizing his solos to the point of making them finished products in the concerto classification.

DON REDMAN: Redman has performed phenomenal feats in orchestration and has created several magnificent things, many of which have been copied although Redman has rated no credits lines. We shall never forget the Chant of the Weed and its effectiveness.

CAB CALLOWAY: Calloway is definitely the most dynamic personality ever to front a band. He established characters who existed in the realm of dreams, characters who attained their altitude on a curl of smoke, but to us it seems

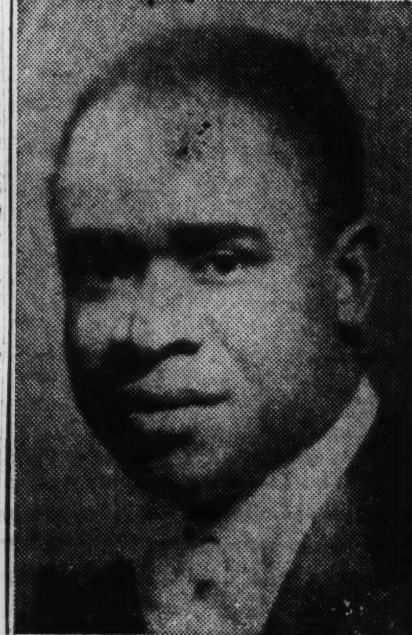
unfortunate because his almost immortal characterizations have overshadowed his better singing. His band continues to improve all along but only to be overshadowed by Calloway's tremendous personality. I always resent the statement that Minnie the Moocher is not pure jazz.

LOUIS ARMSTRONG: Louis also is a great personality, we say also great, not because he is lesser, but because we cannot think of further terms. Unless possibly to say he is heroic-size standard in trumpet. He is also a brilliant comedian. We heard his band recently and were favorably impressed.

There are many other fine bands today which deserve considerable rating here, such as those of Bunny Berigan, Charlie Barnet, Bobby Hackett, Jack Teagarden, Harry James, Red Norvo and others, but space does not permit. However in conclusion, we would like to say that all the above-mentioned bands deserve enduring tribute for their sincere efforts to preserve a definite spirit of musical independence, and towards furthering the progress of the dance-medium as a musical element.

On Concert Tour

7-29-39



CHAUNCEY NORTHERN, concert artist and director of the Northern Local Art School of New York, who sailed last Friday on the Santo Barbara for South America, Panama and the West Indies for a two months concert tour.

Boogie-Woogie Traced to Negro Pianist Stavin Chain, Killed in 1904

By ONAH L. SPENCER

CHICAGO—The true story of the boogie-woogie has never been told.

That is up until now. For according to Richard M. Jones, nationally known Negro songwriter and musician of the early days of jazz, it wasn't Pinetop Smith, Cow Cow Davenport, Romeo Nelson or any others of the 1920-1930 crop who introduced the style, but another Negro pianist who in 1904 roamed from his home in Arkansas down to the Louisiana bayous playing "the fives" wherever he went.

Jones, who came up with King Oliver from New Orleans when jazz was a baby, tells this story:

"It was back in 1904, when they were putting the Texas and Pacific railroad through the timber country of St. James and Shreveport, La., that there came to the little town of Donelsville, La., a big husky broad-shouldered troubadour of the barrelhouse variety by the name of Stavin Chain," Jones recalls. "He was really a hell on wheels, and Stavin Chain—put this into your hat—was playing boogie-woogie then."

Died Over a Dime!

In fact, Jones told me, Chain's life later was almost paralleled by Clarence (Pinetop) Smith, who, like Chain, was an Arkansas product and who, like Chain again, met death in an altercation. "Chain was shot and killed when he got in an argument over a dime in a 'coon oah' game," Jones declares.

It was at Donelsville, at Bayou la Touche, on the Mississippi river, that Stavin Chain made his name—a name that somehow has been forgotten down through the years. He arrived in town and went to play at Bully Reynolds' T. P. saloon, says Jones, a tough hangout for roustabouts. The new railroad was bringing prosperity to town and the construction workers were spending their money like water.

Rolls the Walking Bass!

"Chain walked into that saloon one night—it was still in 1904—and sat down at an old piano," says Jones. "I was a youngster, but I remember him. He started rambling around on the keyboard, then he told some onlookers he was going to play a tune he called Lazy Rags which featured a lot of walking bass. I'm telling you, customers started coming into that saloon like gangbusters when they heard him go."

"Roll that walkin' bass, Papa Stavin Chain. Roll it a week, I remember them all shouting."

Cops Chase Him Away

While Chain became more popular, the women from the surrounding levees would come in and go into a sort of can-can dance. It

was smart in those days for the girls to kick at a ham suspended from the ceiling. To this same music, the crowd did what they called the "Pop Open" which today is known as "Lindy Hopping," Jones says.

"I was in knee britches, and the cops more than once chased me away from the windows where I was peeking in, watching Stavin and the girls," Jones remembers.

Hotel Man Remembers

Jones says he doesn't remember much more about the man Chain. But I checked with his story and found that Edward Neal, at Chicago's Ritz Hotel, recalled an old folk song he heard when he was a boy many years ago, in Mt. Bayou, Miss. It went like this:

Chain, of course, never made any records. He died before the World war. And it wasn't until 15 years later that Pinetop Smith came along, also unsung and unknown, with the same boogie-woogie style popularized in Louisiana so many years before by Stavin Chain, the man about whom few people know anything.

"I'm a whining ball
And don't deny my name,
Sometimes I shake
Like Papa Stavin Chain."

THE NEGRO "STEPHEN FOSTER"

BY DR. KELLY MILLER, M.A.

The first published biography of James A. Bland, composer of "Carry Me Back to Old Virginny"; "In the Evening by the Moonlight"; "In the Morning by the Bright Light"; and "Oh, Dem Golden Slippers!"

For many years The Etude Music Magazine has received scores of letters asking for information about the composer of Carry Me Back to Old Virginny. The investigation of the records of the Library of Congress and other large American libraries revealed little information upon the subject. We believe that this article by the remarkable Dr. Kelly Miller, M.A., of the Educator, for many years professor of mathematics, economics and astronomy at Howard University, is the first approximately complete compilation of material upon James A. Bland ever sent to the public. Dr. Miller, a slave in South Carolina, is one of the foremost scholars of his race and after a brilliant career is devoting his time largely to writing.

THE VIRGINIA CONSERVATION COMMISSION has recently recommended that the next General Assembly make the song, "Carry Me Back to Old Virginny," the state's official anthem. The majority of the millions of radio listeners to this world renowned ballad take for granted that it is a Stephen Foster production, oblivious or ignorant of the fact that its author was James A. Bland, a Negro student of the government Negro university, Howard University, of Washington, D. C. Similarity in Negro motif, inspiration and genius easily accounts for this misplacement of authorship.

I have hummed the words and music of "Carry Me Back to Old Virginny" for more than fifty years, and have likewise labored under this same misapprehension until my attention was attracted to an article in the Washington Star of June 22, 1938. I am able to understand and appreciate the erroneous ascription of authorship, because of my own surprising lack of information when I had every opportunity to know better.

I entered Howard University in 1880, a few years after Bland's withdrawal and after he had copyrighted "Carry Me Back to Old Virginny"; "In the Evening by the Moonlight"; "In the Morning by the Bright Light"; and "Oh, Dem Golden Slippers!" which gave him world-wide celebrity. Although I have been intimately related

WE NEGLECT OUR OWN

One naturally wonders why Howard University did not follow up the career of its former student who had won such fame and distinction in the musical world. This inexcusable neglect may be accounted for by the fact that the university, at that time, labored under the spell of missionary enthusiasm which amounted almost to religious fanaticism. Anything that smacked of vaudeville, comedians, and minstrels was put under the ban; and the individual performers were held up as examples to be avoided. Even to hum such tunes on the campus was frowned upon as showing a lack of consecration. In those days, students were not permitted to attend the legitimate theaters, under penalty of dismissal, to say nothing of minstrel and vaudeville performances. Many a night did I steal out of the dormitory to hear Barrett and McCullough in Shakespearean roles, at the risk of dismissal if discovered. Small wonder then that the University never made a nod of recognition or appreciation to the achievements of this frivolous minded former student whose accomplishments reflected a great glory upon his Alma Mater through her portals. In the meantime, the "Fisk Jubilee Singers" were "wafting" the meaning and message of Negro Spirituals around the world, on the wings of song, and thus brought fame and fortune to Fisk University. This illustrates the wide apart distinction of the Puritan line in that day, between the frivolous and the serious, be-

lieving in Jubilee singers and jazz. The article in the Washington Star, already mentioned, aroused my curiosity and set me on the line of research to find out more about this forgotten student of Howard University, whose songs for the last fifty years have been sung around the world and carried by radio to all lands. Incidentally, after I had just indicated the last sentence, I lifted my pen long enough to listen to WJSV broadcasting, "Oh, Dem Golden Slippers," the product of Bland's creative genius.

A JEALOUS RECOGNITION

The musical world was at first not disposed to attribute to a Negro, authorship of words and music of his own creation. The spirituals sprang spontaneously from the Negro's soul, as the song from the throat of the bird; but their authorship, like that of all folk songs, was anonymous. Some upstanding Negro, with voice more powerful than the rest would improvise a striking sentiment wedded to some alluring sound, which made a hit and became the vogue of the day.

Edward B. Marks, a music publisher, in "They All Sang" tells us that "not many of the ragtime colored composers read music. They played right out of their heads, and an arranger took down the notes as they played." "Swing Low Sweet Chariot" and "Steal Away to Jesus" are easily attributable to collective origin and anonymous authorship. It is known that "Listen to the Mocking Bird" was composed in this fashion.* A Negro barber of Philadelphia sang and whistled this tune and refrain about the streets and at numerous social entertainments. A white composer, Sep Winner, being struck with its possibilities, reduced it to notes and gave his own name to the composition, by which it has been known ever since. It is easy to account for the inspiration of Bland's productions as the sheer creative energy of genius, but I have been wholly unable to find out how he acquired the technic of composition. The late James Weldon Johnson typifies the first school of Negro authorship of both words and music in the field of coon songs, ragtime and jazz. Of late the names of such composers have been legion. Mr. W. C. Handy has originated a new musical mood known as the "blues," of which he is still the chief producer and expositor.

From the "Oldest Inhabitants," an organization of the District of

Columbia, devoted to preserving and maiz of receding memories and records of interest of more than sixty years ago.

ing and important happenings among colored citizens of long ago, I was able to obtain much valuable memorabilia concerning the school days and early musical career of James A. Bland. However, such recollections have grown hazy and indistinct in the midst

MUSICAL AMERICA HONORS HANDY AND STILL, GREAT NEGRO COMPOSERS, AT CITY FESTIVAL

By Eugene Gordon

Our chief interest at the moment in the music festival at Carnegie Hall next week centers in Tuesday night. On Tuesday night there will be an all-Negro program and among the noted composers and conductors present will be W. C. Handy and William Grant Still.

William C. Handy—C. fittingly Mr. Handy himself has a deep enough, standing for Christopher and affectionate feeling for the —is, in addition to being father Negro's religious songs and he has of a long line of "blues" also dispute that feeling and affection cover and arranger of an equal-into his arrangements. He really ly long series of Negro spirituals, would like to have the world know some thing about which the world that he has done work in this knows less than it should. Wil-field. He himself is reticent about liam Grant Still is composer, expressing an opinion of his work among other noted pieces, of that with the spirituals; there is not, stirring music which you hear however, any such reticence on when you enter the perisphere at the part of fellow composers and the World's Fair. musicians. They say that Handy's work is touched with genius.

Both these men are, of course, Negroes.

The American Society of Composers, Authors and Publishers is celebrating its 25th anniversary this week, beginning today. Each evening's program will deal with a specific kind of music, the opening, for instance, being light operetta. There will be one evening of band music. Another evening will be give to symphonies. Still another will be devoted to philharmonic selections.

NEGRO MUSIC NIGHT

But Tuesday night will witness some of the best music yet composed or arranged by Negroes in the United States, and although a number of sterling Negro composers, arrangers, conductors and musicians will be present, none of them will be more worthy of acclaim than Handy and Still. These two men typify in their work some of the best characteristics of American musical traditions.

To most of us the name Handy has meant "blues"—usually the "St. Louis Blues" and the "Memphis Blues." In the opinion of singers like Marian Anderson, Paul Robeson and Roland Hayes, and of directors like Hall John-

son, J. Rosamond Johnson and Paul Whiteman, and of musicians like Whiteman, Johnson and Still, W. C. Handy will be remembered as long for the way he has set music to such spirituals as "I'll Be There in the Morning," "Let Us Cheer the Weary Traveler" and "I've Heard of a City Called Heaven" as for "Beal Street Blues," "Careless Love," "The Basement Blues" and "St. Louis Blues."

Mr. Handy himself has a deep enough, standing for Christopher and affectionate feeling for the —is, in addition to being father Negro's religious songs and he has of a long line of "blues" also dispute that feeling and affection cover and arranger of an equal-into his arrangements. He really ly long series of Negro spirituals, would like to have the world know some thing about which the world that he has done work in this knows less than it should. Wil-field. He himself is reticent about liam Grant Still is composer, expressing an opinion of his work among other noted pieces, of that with the spirituals; there is not, stirring music which you hear however, any such reticence on when you enter the perisphere at the part of fellow composers and the World's Fair. musicians. They say that Handy's work is touched with genius.

LECTURES AT WORKERS SCHOOL

It will not be out of place to interpolate at this point that admirers of the "father of the blues" will have a chance to see him and to hear his music not only at Carnegie Hall Tuesday night but most especially at the Workers School next Friday night. He is opening the Workers School series of 12 lectures on the Negro in the modern world, beginning Oct. 6th.

With his brother Charles, William C. Handy has maintained a music publishing business back and forth between Times Square and 49th St. for the past 25 years. The spirituals which he digs up from among the people of the South, for which he writes the music and which are sung by church and choral groups throughout the country are published by the Handy Brothers Music Co., Inc., of 1587 Broadway. So, of course, also are the "blues" Handy has written.

Charles Handy, 50 years old but 16 years younger than his noted brother, is not a musician, he declares, but a business man. Their suite of offices on the fourth floor



WILLIAM C. HANDY

front of the old building at the corner of Broadway and 49th St. overlooks the Cotton Club, where the Handy is nightly apostrophised through his "blues." Walls of the office are so closely plastered with autographed photos of singers and musicians that the place looks like an overcrowded portrait gallery. There is a thoroughly businesslike air about it, however.

WROTE MUSIC FOR FAIR

William Grant Still is 44 years old and a graduate of Wilberforce University, of Oberlin College, of the New England Conservatory of Music and of certain music schools of Germany. Such of his compositions as "From the Land of Dreams" and "Levee Land" have been played by all the best symphony orchestras of the United States. He himself has frequently conducted some of these orchestras in the playing of his music.

Here is a story that ought to be more widely known. World's Fair officials wanted a rousing piece of music for the "city of the future," as represented in the perisphere, so they decided to hold a contest. It seems that the music

was submitted in the form of records, so that the judges listened to it as it would sound in the perisphere. There was nothing about it to identify the composer.

Well, Still's selection won. At the World's Fair it has been heard by millions and will be heard by additional millions before the end of October and the official closing of the carnival on Flushing Meadows.

Still has been arranging all of Paul Whiteman's music for years. Everybody who has heard Whiteman's orchestra on the radio has heard Still's arrangements. Those who saw Earl Carroll's fifth edition of the "Vanities" will recall the excellent job William Grant Still did there, too. And they will not forget, naturally, "Running Wild," that sterling Negro musical comedy of a few years ago, the music of which Still wrote.

Handy's publishing house has turned out a striking book of "Twelve Negro Spirituals," by William Grant Still. The book is unusual in that it accompanies each of its spirituals with a folk story, illustrated with drawings, interpretative of the spiritual. The choral treatment in each case is modernistic, a fact which enhances the beauty of the selections, surprisingly enough.

Handy and Still, as typical of the best the Negro has contributed to musical culture in the United States, are important not only for what they have done but especially for what they are still doing.

Feature Negro Music At ASCAP Festival At Carnegie Hall

Negro music was spotlighted in all its glory when the American Society of Composers, Authors and Publishers opened their second concert last week at Carnegie Hall on last Monday night in dedication to the race's finest musical colleagues who have kept the fire of their mu-

sical heritage kindled within the hearts of both Negro and white America. This program which featured songs based on every phase of Negro life, opened with "Lift Ev'ry Voice and Sing," by James Weldon and J. Rosamond Johnson sung by Abyssinian, Juanita Hall and Wen Talbert Choirs with W. C. Handy "Father of the Blues" in the finale leading an ensemble of players and singers in his immortal "St. Louis Blues."

The concert which lasted for nearly five hours contained compositions by Dr. Charles L. Cook, William Grant Still, Harry T. Burleigh, R. Nathaniel Dett, the late James Weldon Johnson, J. Rosamond Johnson and W. C. Handy. Throughout the evening such artists as The Southernaires, Clyde Barrie, Minto Cato, Jessie Zachary, The Negro Symphony Orchestra, consisting of seventy instrumentalists, and three choirs, appeared on the stage.

The gigantic show was saved until the end when the notable showmen, Claude Hopkins, Cab Calloway, Noble Sissle and Louis Armstrong and their bands occupied the stage to add their contributions to the section on jazz and swing. They were followed by the "King of Taps" Bill Robinson, who rounded out a night of musical festivities.

Negro Composers To Give Program

NEW YORK, N. Y. (Calvin Service)—Negro music writers are to have a rare opportunity to demonstrate their talent in a one-week festival program which is running the gamut from symphony and opera to swing. Sponsored by the American Society of Composers, Authors and Publishers, our composers will have a whole evening to take the public's mind off the anxiety and grief of this second World's War for which reason this concoction of enjoyment was created. The nation's leading orchestra leaders and songstresses are being recruited for this gigantic "monument to peace and

Carnegie Music Festival Honors Native Composers

By Hugh J. Riddell

Last week was devoted to a Festival of American Music. For seven nights and one afternoon Carnegie Hall saw the influx of patrons who paid nothing to see and hear performances of American music, from symphony to swing. Each night the hall was jammed with people eager to hear the works of native composers.

The Festival was the presentation of the American Society of Composers, Authors and Publishers on their 25th anniversary. ASCAP, as the society is known, has spent more than \$100,000 to locate and gather together living American musicians and composers for the week. In a sense this money is a tribute to the American people, for it is revenue paid to ASCAP by all commercial ventures using popular music. It is one of the major aims of the society to perpetuate American Music and to preserve while alive the American musical artist, so that the tragedy of Stephen Foster is not repeated.

Victor Herbert was the spirit behind the formation of the society 25 years ago. He was also its first president, who worked without salary. Through his efforts the copyright law in the country was amended to protect commercial use of popular music. Since that has been accomplished, there have been other tasks, not so material, and thus harder to accomplish.

In precisely this spirit ASCAP went to work on a music festival. Little newspaper publicity was given to it mainly because Carnegie Hall seats only three and a half thousand people and even without public notice the hall was filled to capacity at each performance. But the idea of the festival is good. It had terrific social impact which nobody there could have missed. Plain people, eager to listen and participate in music which they have heard a hundred times, rhythms which made them stomp with the tympani and traps, melodies which are familiar.

Devoted to Negro Music

For the opening concert light opera and musical comedy was heard. These included the compositions of Victor Herbert, who has

written more operas than any European composer, but has been played less in America than most of them. Then there were the compositions of Jerome Kern, Rudolf Friml, Irving Berlin, George Gershwin assisted by an orchestra and a chorus. The second night was devoted to Negro music. The "Father of the Blues," W. C. Handy was authorized to send out calls to all the Negro composers he could lay his hands on. The symphonies of Grant Still, Dr. Cook and James P. Johnson were heard. It was a "surprise" to some that Negroes have composed symphonic music. It was also a surprise to learn from their composition that they have lent a new tone to symphonies, have exploited American rhythms, have arranged the heartbeat and pathos of the South and put it into symphonic form. A mixed symphony orchestra, of Negro and white musicians performed and three choruses of 150 Negro voices came together and sang the Negro National Anthem, "Lift Up Your Voice and Sing." What a rich mine of American music was released that night! Gene Buck, President of the Society came on the stage and said that without the compositions and contributions of the Negro race, there would be little left to American music.

Then American band music was played at a third concert, the compositions of Sousa, Goldman, and others played by the Edwin Franko Goldman Band. The fourth evening was given to folk songs and American composers, followed on the fifth evening by classical composition of American composers, including Deems Taylor, Carpenter, Roy Harris, Louis Gruenberg and George Gershwin. Friday was given over to swing, with Paul Whiteman, Glenn Miller and Benny Goodman's bands. The Saturday matinee was devoted to children's music and last night the festival closed with a second concert devoted to symphonic works.



William Grant Still whose noted "Afro-American" symphony was played at Carnegie Hall.

For a final estimate of the week it must be stated that there were certain things lacking. No space was given to the emergence of music from the labor struggles of the American people. The compositions of Earl Robinson, Charles Ives, the songs sung by Mordecai Bauman, the compositions of the young composer George Kleinsinger whose Whitman Contata will be performed in Carnegie in a week or so, were not represented. It has been left to these composers of workers song to revive the folk music of the country. For although music must have commercial support, there have been times when the best in music, lacks commercial or popular support. At such times commercialism tends to support simplifications and vulgarizations of truly great compositions. At this time, with the emergence of the working class, the sad lack of the music reflecting its rise and struggles is to be regretted.

A festival of American music in the future, it is hoped will not be confined to the limitations of Carnegie Hall. More people would have liked to be there. As a start it can be compared, in a sense, to the people's festivals of the Soviet Union where the emergence of minority musical culture is applauded by the people.

Greenville, S. C. Piedmont
October 2, 1939

100-Voice Negro Chorus To Sing During Cotton Pageant

Appear With Other Colored Players In 'Old South' Scene Of Show

A chorus of 100 negro voices will be heard during the presentation of the "Romance of Cotton" pageant to be given in Sirmine stadium the nights of October 13-14 as a feature of the first annual National Cotton festival, it was announced this afternoon by Miss Edith Russell, pageant director.

Members of this chorus, as well as other colored people, will appear in the episode which tells the story of cotton in the Old South during its golden age before the War Between the States.

After the pageant chronicler has spoken the lines which introduce the scene, the lighted pageant field will disclose a large group of small negro boys and girls, who will perform the famous negro folk dance, "Cotton Needs Pickin'".

As they finish, they will be joined by the marching chorus of 100 voices, winding from the darkness to circle the field, singing well-known negro spirituals.

This chorus is composed of adults selected from choirs of the negro churches of Greenville, and its singing is expected to be one of the highlights of the pageant. Alfred Moore is in charge of the negro group, and is working through the Phillis Wheatley center.

The entire negro cast will have a rehearsal with Miss Russell Thursday night at the center.

The Old South scene continues with a reception at the Big House, where belles and beaux of 1850 dance a Virginia reel, the meeting of the United States senate in the country, and closes with a symbolic ballet, danced by "Cotton" and the "Shadows of War," in which Cotton is driven from the fields, that War may stand in her place.

NEGRO SINGERS PLAN TO HONOR JUDGE SEXTON

The life of the late Judge J. S. Sexton, Copiah County jurist, will be commemorated by the "Songs of the Soul," negro singing organization, when they appear in Hazlehurst on the evening of November 7, Anselm J. Finch, director of the group, has announced.

Finch said that Judge Sexton was being honored for his worthwhile work among the negro race. He was for many years a trustee of the Utica Normal and Industrial Institute, where Finch graduated.

"Songs of the Soul" will be presented in a concert of negro spirituals, folk songs and dialect readings from Paul Laurence Dunbar and other negro poets under the sponsorship of the Dorsey choir of Hazlehurst. Just where the concert will take place has not been decided, but it is thought that the county courthouse will be used.

"Songs of the Soul is an organization which stresses peace and harmony between the races," Finch said. "On our trip to the World's Fair in New York, where we appeared over nation-wide radio broadcast, we distributed 10,000 pamphlets, telling of negro progress in Mississippi and the fine cooperation of the whites."

The organization is endorsed by the Inter-Racial Council of Mississippi which is headed by Bishop T. D. Bratton and has associated with it such leaders as Dr. J. W. Provine, Judge and Mrs. J. Morgan Stevens, Dr. and Mrs. John L. Sutton, Dr. R. L. Hunt and other notables of the state.

The present itinerary of the "Songs of the Soul" follows: Oct. 27, Prentiss Institute; Oct. 30, Vicksburg; November 3, Eureka High school, Hattiesburg; Nov. 6, Mt. Calvary C. M. E. church, Crystal Springs; Nov. 7, Hazlehurst; Nov. 10, colored school, Madison and Nov. 12, Tulane Baptist church, of Yazoo City.

Atlanta, Ga. Georgian
April 5, 1939

Music World

By HELEN KNOX SPAIN

Saint Luke's Episcopal Church choir of 50 voices will sing Dvořák's "Stabat Mater" at 8 o'clock Good Friday evening at the church. Hugh Hodgson, organist and choirmaster, will direct the work from the piano, while Mozelle Horton Young will preside at the organ console. The Rev. John Moore Walker, rector of the church, will read the text between the choral numbers.

The soloists are Minna Hecker, soprano; Margaret Fisher, contralto; C. E. Drummond, Jr., tenor, and Coleman Kimbro, baritone.

Antonin Dvorak, distinguished Bohemian composer, was born at Nelahozeves-on-Vltava, near Prague, in 1841 and died in Prague in 1904. "Stabat Mater," one of his greatest works, expressive of his grief over the loss of the first of his three children, was written in 1876. It is a work of tender melody; noble and majestic in technical form.

Anderson Concert

Marian Anderson, negro contralto, acclaimed the greatest concert singer of today, will be presented in concert by Marvin McDonald at 8:30 o'clock Wednesday evening at the City Auditorium.

Kosti Vehanen, pianist-composer, is her accompanist.

The program is rich in the beauty of German lieder, operatic arias, English songs and negro spirituals.

Indications point to a "sold-out house." From arena and box seats to dress circle and balcony, the Auditorium is equally reserved by the white and negro patrons.

This is Anderson's fourth trans-continental concert tour. She is the headline wherever she goes in the musical capitals of European countries, South America and the United States. Box-office statistics reveal her triumphs beyond all other artists with but one exception, that of Madame Kirsten Flagstad.

Emory Glee Club

Emory Glee Club, Dr. Malcolm H. P.

Dewey director, will be heard in concert in the Spanish Room of the Cloister Hotel at Sea Island Thursday evening. On Thursday evening, April 13, they will be heard in the annual Atlanta concert at Glenn Memorial Auditorium.

Joint Recital

James Nolan Reed, tenor, and George Lee Hamrick, organist, will give a joint recital at 8 o'clock Thursday evening at the Moreland Avenue Baptist Church.

Both Mr. Reed and Mr. Hamrick have been prominently identified in church and musical circles in Atlanta for several years. Their program will include sacred and popular classics.

'Keyboard' Off Press

"Keyboard," professional magazine for teachers of piano, April issue, Volume One, Number Two, is just off the press (\$1.25 per year).

It features three major departments: "Piano Technique," "Studio Management" and "Educational Psychology," and also carries articles of timely interest and information covering all phases of practical piano work. Twelve pages are given to "first page reprints" of valuable teaching pieces for piano solos, piano concertos and organ numbers.

Of interest to Atlanta youthful pianists is a story by Marie Seul-Holst on "How I Happened to Write 'In Elfland'" That is the number used in the concerto festival last year directed by Miss Evelyn Jackson, sponsored by the Georgia Federation of Music Clubs.

"What's New in Music," by David Hirschberg, is another article full of helpful information.

The very up-to-date and vital magazine is edited by Ian Mininberg; G. Garard Sullivan, assistant editor; Hollis Holland, art director. It is published quarterly at 1346 Chapel Street, New Haven, Conn.

Piano Program

Mary Katherine Glenn will be heard in piano recital, 8:30 o'clock Friday evening, at the residence of Mrs. Armand Carroll, 1160 Boulevard, N. E.

Her program ranges from Bach through the romantic and modern schools to MacDowell.

Paderewski Honors

Paderewski is one of the most decorated men in the world. Here is a partial list: Commander of the Crown of Italy, Commander of the Order of Carlos Tercero of Spain, Grand Officer of the Legion of Honor of France, Grand Cross of the Order of Leopold of Belgium, Grand Cross of the Polish Orders of Polonia Restituta and of the White Eagle, Grand Cross of the British Empire. He was recently given by Mussolini the rank of Grand Cross of the Order of Sts. Lagare and Maurice, and he had bestowed upon him by the Swiss government the honorary citizenship of Switzerland (bourgeoisie d'honneur des villes de Vevey et Morges).

Among the distinctions which have come his way and which he cherishes most is the one which was granted to him by the A. E. F. Post of Detroit, that of honorary member of the American Legion. This honor he appreciates the more since he is the only civilian foreigner to be admitted to membership.

He is honorary doctor of a number of universities, including Yale, Columbia, Southern California, Oxford, Poznan, Cracow and Lvoff.

He will appear in concert in Atlanta Wednesday evening, April 26.

Birmingham, Ala. Post

April 1, 1939

Incident Shows Negro Contralto Is Real Trouper

For Marian Anderson, celebrated Negro contralto who will sing at Municipal Auditorium Monday night, the old slogan, "the show must go on," has a very real meaning.

Other singers may keep a crowded house waiting for the star who has suddenly decided she is not in the mood to appear, but not Marian An-

derson.

When she returned from Europe to sing in New York's Town Hall, not even a broken bone could prevent her appearing on schedule. Just before her boat docked in New York, she fell and fractured her foot. A plaster cast was applied, but she filled her engagement.

Not until the program was over did the audience know that anything was out of order.

Birmingham Ala. Age-Herald

April 1, 1939

MARIAN ANDERSON BOOKED FAR AHEAD

Marian Anderson, internationally famous Negro contralto, who will sing at Municipal Auditorium Monday night, is booked through solidly until Christmas, 1940, according to S. Hurok, her manager.

On her fourth consecutive trans-continental tour of the United States last year, she gave 70 concerts between January and May of 1938. This is said to be the longest and most intensive tour ever booked in concert history for a singer. On this tour, she traveled 26,000 miles in America, more than the distance around the equator. Her total mileage in concert touring is said to be well beyond the 100,000 mark. Last season alone, she faced more than a quarter of a million people from her concert platforms.

She is the first Negro woman singer in the history of the concert world to have achieved such an international success. She is constantly being asked to sing in opera but has turned down every offer thus far, believing that she can reach the greatest number of people via the concert stage. Her repertoire, which she is constantly increasing, consists of more than 220 songs, 140 of which are on her active list.

Birmingham, Ala. Post

March 30, 1939

MARIAN ANDERSON SINGS 220 SONGS

Wide Range Of Compositions In Her Repertoire

Marian Anderson, Negro contralto, who possesses what Arturo Toscanini has called a voice heard "only once in 100 years," also possesses a repertoire seldom approached by any other modern singer.

From the sacred compositions of Handel, Scarlatti and other early composers, from the romantic songs of Schubert and his contemporaries

and from the modern composition of Sibelius, the singer has formed a repertoire representative of the best in vocal music written during the past three centuries.

However, her repertoire does not end with formal selections. Equally important, according to the place given them on her programs, are the spirituals of her own people which the Negro singer always includes in her concerts. Altogether more than 220 songs are listed in her repertoire.

She will be presented in concert at 8:30 p. m. Monday at Municipal Auditorium.

Richmond, Va. News-Leader

April 3, 1939

Negro Youth Concert Set

A chorus of 600 Negro children will be presented in concert tomorrow evening at 8.15 at the Masqu as a part of the second annual music festival of the Negro elementary schools, under the direction of Odessa Dawson Randolph school supervisor of music.

Guest artist on the program will be Andrew Fletcher Rosemond concert violinist, head of the stringed instruments department of the school of music at Tuskegee Institute.

Featured on the program will be a boys' chorus, a mixed chorus and a junior chorus composed of children from the first, second and third grades. The junior chorus will sing two traditional melodies "A Frog He Would A-Wooing Go" and "Sweet and Low." The boys chorus will open the concert with "Glorious Apollo" by Webb arranged by Morgan. Traditional Negro folk music and several modern numbers will be offered. "Father Abraham" by Dett and "Carry Me Back to Old Virginny," with the violin obligato played by Mr. Rosemond, will close the program.

Included in the two groups to be played by the guest artist are "African Dance No. 4 in D. Minor," by Coleridge Taylor; "Viennese Popular Song," by Kreisler; "Maurica de Concert," by Musin; "Melodie," by Gluck-Kreisler and "Praeludium and Allegro," by Pugnani-Kreisler. Mr. Rosemond will be accompanied by Ernest Hays, Professor of Music at Hampton Institute.

According to the director, guest artists are presented each year at

festival time to give the children and their parents a chance to hear the best in the various fields of music, with the hope of stimulating deeper appreciation for the better types. These festivals are made possible through the Richmond Public School Board, with the guest artist furnished by the Parent-Teacher Associations of par-

ticipating schools. Tickets are available to white patrons at the school board office.

SINGER IS RELIGIOUS

Marian Anderson Got Her First Training in Choir

Religion has been the guiding force in the life of Marian Anderson, the famed Negro singer, who will be heard at the Municipal Auditorium Monday night.

From her childhood days in Philadelphia, religion was a powerful influence in her life. This spiritual force, in fact, made possible the first development of her voice.

She sang first in the choir of the church of the Negro community in which she lived. Called on to substitute for other singers when they were absent, she was obliged to cover a gamut of voices. While this strain would have ruined most voices, it helped the Negro singer develop hers to the extraordinary range it now covers. The members of her church raised a fund to send her to a singing teacher.

Describing religion as an anchor, she declares "it gives one a grip on life. It is also a pattern on which one fashions life."

Enjoyable Concert Given By Negro School Children

By R. N. PAGE.

The Negro school children of Richmond, and Odessa Dawson Randolph, directress, are to be congratulated for their beautiful choral performance last night at the Mosque, packed to the eaves with enthusiastic listeners.

Those who have not been so fortunate as to attend one of the annual music festivals of the Richmond Colored Elementary Schools have a treat in store for them in the combined singing of approximately 700 Negro children.

The highlight of last night's program was the interpretation by the mixed chorus of Carl Bohm's "Calm as the Night," sung with a softness and melody rarely heard. The singers followed with perfect understanding the leadership of the directress.

Oliver Tomlin, member of the boys' chorus, showed remarkable ability in his solo, Schubert's "Ave Maria."

Guest artist was the famed Negro violinist, Andrew Fletcher Rosemond, another example of how the Negro can excel in classical music. His extraordinary staccato effect in Musin's "Mazurka de Concert" proved especially pleasing to the audience. He was accompanied by Ernest Hays.

The second annual music festival of Richmond Negro elementary schools was made possible largely through the efforts of J. L. Nixon, and honors are due him for its success.

Next year, this writer would like to hear the mixed chorus in at least one spiritual which, he believes, would be sung in a manner never to be forgotten. "Deep River," maybe?

The whole performance is to be repeated Sunday afternoon at the City Auditorium at 3:30 P. M. It is well worth hearing.

CONCERT AND OPERA

Marian Anderson in the Nation's Capital—
Managers and AGMA Sign

Auditorium WED. 8:30 P. M. Apr. 5

Marvin McDonald Presents

Marian Anderson

Half Of Boxes, Orchestra, Dress Circle
And Balcony Reserved for Colored
People.

Admission \$2.20, \$1.65, 85c

Tickets for Colored will be on Sale at Yates & Miltor
Stores beginning Monday, March 27th.

Early reserved 3-19-39

It seems that the physical conditions of the Marian Anderson recital in Washington, D. C. this afternoon will be as unprecedented as the particular conditions that gave it being. Miss Anderson will, as announced, sing from the steps of the Lincoln Memorial, which is a rare enough concert platform. Equally unusual will be the expected audience of 75,000 that will stand on the three-quarter mile stretch from the steps to the Washington Monument. That those who will rarely see Miss Anderson may hear her, the concert will employ the largest amplification system since President Roosevelt's inauguration.

The host of the affair will be the United States Department of the Interior, with its chief, Harold L. Ickes, as chairman. Chairman Ickes will also be the only speaker. Officialdom will be further represented by distinguished sponsors, Supreme Court justices, Cabinet members and Congressmen—all of whom will be on the steps. Even the ushers will represent governmental officialdom, for about 500 police have been requisitioned for that service. A small army of radio and newsreel men will add to the numbers near the steps, and, incidentally, extend the unseen audience to millions.

With particular fitness, "My Country, 'Tis of Thee" will open the program, which will include the aria "O Mio Fernando" from Donizetti's "La Favorita," Schubert's "Ave Maria," and three famous spirituals: "The Gospel Train," "Trampin'" and "My Soul Is Anchored in the Lord."

Add fact of importance: For the first time in history a grand piano will be carried up the Lincoln Memorial steps.

Life of Bland, Negro 'Stephen Foster,' Clarified

The first published biography of James A. Bland, the Negro "Stephen Foster" who composed "Carry Me Back to Old Virginny" and many other widely popular ballads, appears in the July issue of The Etude, and throws considerable light on the hitherto vague information on the life and works of the nineteenth century troubador.

Written by Dr. Kelly Miller, M. A., the article carries the following introduction:

"For many years The Etude Music Magazine has received scores of letters asking for information about the composer of 'Carry Me Back to Old Virginny.' The investigation of the records of the Library of Congress and other large American libraries revealed little information upon the subject. We believe that this article, by the remarkable Dr. Kelly Miller, for many years professor of mathematics, economics and astronomy at Howard University, is the first approximately complete compilation of material upon James A. Bland ever presented. Dr. Miller, born a slave in South Carolina, is one of the foremost scholars of his race; and, after a brilliant career, he is devoting his time largely to writing."

Grave Is Unmarked

A photograph with the article shows the grave, only recently discovered through the research of Dr. Miller, of the man who wrote songs sung by millions. It is located in the Merion Cemetery at Bala-Cynwyd, Pa., a suburb of Philadelphia, where Bland died on May 5, 1911.

Pointing out that a beautiful memorial has been built to Stephen Foster adjacent to the Cathedral of Learning of the University of Pittsburgh, the magazine says the "unmarked, weed-covered grave of James A. Bland certainly deserves memorial recognition."

In his biographical sketch of Bland, Dr. Miller says "he never enjoyed any considerable income from his copyrights, out of which his publishers are said to have made fortunes."

His article should lend impetus to the movement already started in this State by the Lions Club to erect an appropriate memorial to the Negro composer, and to the

organizations which have recommended that the next General Assembly make "Carry Me Back" the State's official anthem.

"Already a body of legend has grown up about the author of 'Carry Me Back to Old Virginny,'" Dr. Miller states.

Legends Rampant

"One writer says that he was of Virginia slave parentage; another that the ballad expresses the lament of a Virginia Negro slave who was sold in New Orleans in 1811; another tells us that his father, Allen M. Bland, was a graduate from Oberlin College, with high honor; and still another that the son was graduated from Howard University with high honors. All such assertions are purely legendary and fictitious."

The facts, as gleaned by Dr. Miller's research, show that Bland was born October 22, 1854, at Flushing, Long Island. He was the son of Allen M. Bland, a free Negro from Charleston, S. C. His mother was born of free parents in Wilmington, Del.

Immediately after the war, Dr. Miller continues, the Blands moved to Washington, where father and son were registered at Howard University at the same time.

"From his early years, James A. Bland was looked upon as a musical prodigy. He haunted every minstrel performance that played in Washington and listened earnestly to the melodies sung by the white comedians, and it made him grin ironically. If his birthright prevented him from performing, surely no exception could be taken to the writing of songs, and without any technical training to dull his sense of rhythm, he went in for song writing."

Written While Young

"Carry Me Back" was written in 1875, when Bland was 20 years old.

"The song at once brought him into the notice of the musical world," Dr. Miller writes. "He toured Europe as endman of the Kersands Minstrels and took England and Scotland by storm."

Bland wrote over 700 ballads during his lifetime. Among the more famous of his productions are "Carry Me Back to Old Virginny," "In the Evening by the Moonlight" and "Oh, Dem Golden Slippers!"

For 20 years, according to Dr.

Miller, Bland was the star man in a white minstrel company in England, from which he received a salary of \$10,000 a year, exclusive of the income from his copyrights.

"Like many an artist of the minstrel type, he was prodigal of his income while it lasted. He returned to America, wholly without funds."

Died Discouraged

Discouraged, Bland left Washington for Philadelphia, where he died shortly thereafter, May 5, 1911.

"Thus passed one of the greatest troubadours of his time," Dr. Miller writes. "He gave joy to the world, but derived from it only tragedy and sorrow. Although James A. Bland was the author of a number of songs and ballads of lasting fame, his name will go down in history, like that of John Howard Payne, as the author of a single world renowned ballad, 'Carry Me Back to Old Virginny.'"

The fact that Bland had never lived in Virginia was given, incidentally, as the reason by the Virginia Federation of Music Clubs for its action last spring in choosing "Old Virginia" by Will Ruebush over the more familiar "Carry Me Back" as the song of the federation, and recommending its selection as the official song of the State to the General Assembly.

Mr. Ruebush, composer of "Old Virginia," lives in Dayton, and has long been a member of the Shenandoah College faculty.

Despite the favorable vote by the federation for "Old Virginia," popular sentiment is almost solidly behind the State Conservation Commission's effort to have Bland's immortal composition made Virginia's official anthem. The other song is only 25 years old and is virtually unknown within the State, according to casual surveys made by Virginia editors.

FATS WALLER F-17-39 TO SWING IT AT Chicago Ill MUSIC FESTIVAL

Jazz Exponent to Fill Wide Demand at Fete.

Festival Tickets!

Reserved seats for the Chicago-land Music Festival are now on sale at 50 cents and \$1 each. They may be obtained at the Tribune public service bureau at 1 South Dearborn street and in Tribune Tower lobby.

BY CHARLES LEAVELLE.

For the first time in its history, the Chicagoland Music Festival this year will present swing music. This hot jazz will be introduced to the festival's thousands by one of its leading exponents—Fats Waller—who will appear with his band as one of the feature attractions Saturday night in Soldiers' field.

For nine years the festival has offered the best in classical and standard music, usually with just a dash of current types. Due to the great demand, the hot style of music will be included at the tenth festival. But the great music of other years will be retained.

He's Internationally Acclaimed.

The swing to be heard in Soldiers' field will be the real thing. Waller, whose band is playing nightly at the Panther room in the Hotel Sherman, has gained an international reputation with his jazz rhythms in the last ten years. He is acclaimed by other hot style musicians—and that is the final test.

Born Thomas Waller, the son of a Virginia Baptist preacher, Fats sang in the choir of a Harlem church and played piano and pipe organ until he was 15 years old. Then he began composing popular music and

emerged eventually as a jazz pipe organist.

He began to be known in 1925—when he was 21 years old—through appearances with Bessie Smith, famous blues singer. He wrote the music for "Keep Shufflin'" and other shows and composed such song hits as "Ain't Misbehavin'," "I've Got a Feeling I'm Falling," and "Crazy 'Bout My Baby."

Bases Work on Classics.

Waller also is an accomplished violinist. His hot treatment of tunes is based upon a solid classical education in music. He studied for eight years under Godowsky of Vienna and Carl Bohn of New York.

Even when his rhythms are rippling the hottest, he uses passages from the classics that, strangely enough, don't seem to suffer from torrid treatment. It is Waller's bit of sly humor.

The big fellow—he weighs 240 pounds—has gained his greatest fame probably from his phonograph rec-

Swing in Festival.



Thomas (Fats) Waller, celebrated swing band leader who will play at the Chicagoland Music Festival Saturday night in Soldiers' field.

ords, which have sold by the hundreds of thousands. His song and piano style and his personality project themselves through this medium, although the listener is denied the sight of the performer.

Piano Style to Be Exhibited.

At Soldiers' field Saturday night, Waller will do numbers that typify his piano style as well as his band's swing style. He and his men will be taken to Soldiers' field from the Sherman and will be returned after their appearance to play as usual in the Panther room.

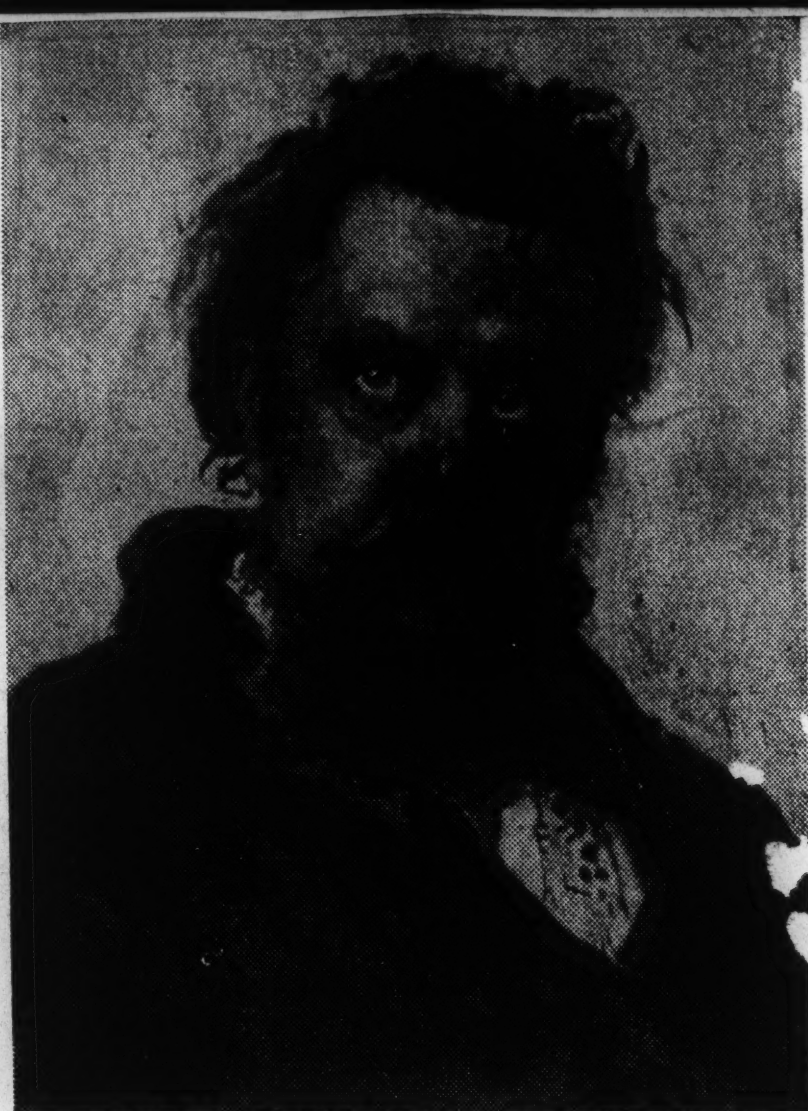
Thus does the tenth Chicagoland festival offer something for every one. For the lovers of opera and the classics there will be John Carter, sensational young tenor of the Metropolitan Opera company. For the lovers of great choruses there will be Noble Cain, leading the Festival Reunion chorus of 3,500 in the majestic "Hallelujah" from Handel's "Messiah."

There will be spirituals by a great chorus of 1,000 Negro voices, led by Prof. J. Wesley Jones of Chicago. Beloved standard compositions will be sung by the University of Illinois Rural chorus, directed by Lanson F. Lemming.

Two Massed Bands to Play.

And for lovers of band music there will be two big events, the playing of massed bands of 1,700 and 1,000 pieces. There will be folk tunes of forty years ago—"Broken Down Wagon," "Soldiers' Joy," "Turkey in the Straw," and others—played as the accompaniment for the square dance spectacle to be done by 1,750 colorfully costumed performers.

Heart songs the whole world loves—the compositions of Carrie Jacobs Bond—will be played by the Festival Symphony orchestra of 100 pieces, under the direction of Henry Weber. This fine musical organization also will do Strauss' immortal "Blue Danube" waltz and Enesco's "Romanian Rhapsody."



Portrait of Modest Moussorgsky, famous Russian composer of the nineteenth century by Ilya Repin, now displayed in a museum in Moscow.

Many Productions of His Operas, Songs Planned in USSR

By V. Shebalin

Professor, Moscow Conservatory of Music

MOSCOW.—Marking the centenary of the birth of Moussorgsky, original scores of a group of his piano pieces, edited by P. A. Lamm, are being published this year in the Soviet Union.

There is also a centenary edition of the author's key-board of the unfinished opera "Salambo" and popular editions of most of his other works. In all opera houses throughout the Soviet Union there will be new productions of "Boris Godounov," "Khovanschina" and "Fair at Sorochintsky;" and

throughout the country, Moussorgsky concerts will be given by symphony orchestras, choruses, and soloists.

In recent years, a great deal has been done by Soviet musicians towards restoring Moussorgsky's own arrangements of his compositions. While his piano pieces are not his strongest works, they are extremely interesting and the special centenary edition will contain the thirty-three known pieces. Among these are the famous "Pictures from an Exhibition," which in 1922 were instrumented by Maurice Ravel.

The "Intermezzo" was, Moussorgsky said, "inspired by a particular scene from rural life," that had left a lasting impression on him. He had seen it in 1861, when on a visit to his mother in the province of Pskov, he had watched a crowd of peasants one beautiful winter Sunday, making their

score an important part in the history of Russian music. His association with this circle was a decisive influence in Moussorgsky's musical development.

He retired from the army at twenty and devoted himself entirely to composing. His creative work attains the peak of realism in music, though the composer did not take to realism all at once. Romantic pathos and a subjective-lyrical mood are apparent in most of the pieces written between the close of the fifties and the beginning of the sixties, as for instance in the "Song of the Ancient" and "King Saul."

While he was living in the country, Moussorgsky gradually turned to themes from peasants' life which he strove to express in a vividly conceived as a composer were adapted to vocal works (operas, choruses, ballads, songs) yet Moussorgsky was one of the most distinguished pianists of his time. . . . The opinions of his contemporaries show that his gifts as a pianist were so great that, had he perfected his technique still further, he might have become a worthy rival of the great Anton Rubinstein himself. In 1879, Moussorgsky made a concert playing accompaniments and shown how great was its importance for artistic performance as a whole."

Influenced by Russian Folklore

Modeste Petrovich Moussorgsky was born in March 1839, into the family of a Pskov landowner of moderate means. In early childhood, as he tells us in his autobiography, he came under the influ-

Jackson, Miss. News
April 5, 1939

FUND STARTED FOR NEGROES' SONG RECITAL

"Songs of the Soul," well-known organization of Mississippi negro singers, has started a campaign to finance a trip to New York this summer, where the group has been invited to sing at the World's Fair. The organization, which appeared before the Mississippi Education Association recently, will present its annual music festival in the city auditorium on Tuesday night, April 18.

A sum of \$2,150 will be necessary to make the trip, and Anslem J. Finch, of Brandon, outstanding negro writer and originator of the "Songs of the Soul," has asked a number of Mississippians to take the lead in promoting the trip and making the fund available.

Aside from the negro songs and fine method of presentation, the organization will take to New York pamphlets for Fair officials and newspapermen, to show "facts regarding Mississippi's inter-racial progress."

Finch, who for over 15 years has contributed articles on the progress of the negro in Mississippi to leading dailies in the state, wrote his first articles for the Jackson Daily News. He is a graduate of Utica Institute, an outgrowth of the famous Tuskegee Institute, at which he also studied, under Dr. George W. Carver, noted negro scientist. He is a member of the Mississippi Council of Inter-Racial Co-operation, of which Bishop Theodore D. Bratton is chairman, and throughout Mississippi, he is known for his fairness to Mississippi and is always an ardent advocate of Mississippi progress.

He has named the following Mississippians to help promote the trip to New York, and the necessary fund:

Colonel Sidney L. McLaurin, Brandon; Adjutant Bob Morrow, Brandon; Major Frederick Sullens, Jackson; Dr. J. W. Provine, Clinton; the Rev. James G. Galloway, Crystal Springs; D. C. Simmons, Jackson-Utica; R. C. Williams, Prentiss; Mayor Fred Dale, Prentiss; Dr. Tru-

man S. Lewis, State Teachers college, Hattiesburg; S. P. McRae, Jackson; Isadore Lehman, Jackson; Mrs. L. W. Alford, McComb; Bishop William Mercer Green, Jackson; Judge J. Morgan Stevens, Jackson; Alexander Fitzhugh, Vicksburg; Dr. Jno. L. Sutton, Jackson; Secretary B. L. Burford, State "Y," Jackson; W. T. Pate, Jackson; Will Alexander Percy, Greenville; the Rev. B. M. Hunt, Jackson; Ed Lipscomb, Mississippi Advertising Commission, and Wiley P. Harris, Jackson.

Winston Salem N. C. Journal
April 5, 1939

Vast Audience Hears Famous Negro Chorus

Upwards of 2,500 last night packed into Planters' Warehouse to hear a concert by the nationally famous "Wings Over Jordan" Negro religious chorus.

Sponsored by the First Baptist Church (colored) of this city, the concert chorus was directed by Rev. Glenn T. Settles, native North Carolinian.

The chorus gave a two-part program composed of famous Negro spirituals and religious ballads.

Director of the chorus is Worth Cramer, formerly an announcer of Columbia Broadcasting system.

Interspersed with the choral selections were solos, sung by various chorus members.

Settles spoke during intermission, praising Negro civic and educational institutions of Winston-Salem.

The chorus is scheduled to sing today at the A. & T. College, in Greensboro.

St. Petersburg, Fla., Times
April 8, 1939

Music, Maestro, Please Is Tempo Of World's Fair Art Schedule

By JOHN SELBY

NEW YORK—Fifty important musical events have been scheduled for New York World's Fair crowds by the music division, of which Olin Downes, music critic for the New York Times, is director.

Daily programs of one sort or another are listed through May, with more coming later and, according to Downes' office, some of the most important of all yet in process of negotiation.

One of these is a visit from the Paris opera; others are the possible appearances of the Leningrad and Rumanian ballets.

Most of May is devoted to a double festival of music; a festival of important Wagnerian operas at the Metropolitan opera house, and a series of national orchestral concerts, divided among Fair's new music hall, Carnegie hall and the Metropolitan opera house.

There will be at least 13 orchestral concerts, sponsored by six nations exclusive of this country. A concert by the New York Philharmonic-symphony under John Barbirolli, with Josef Hofmann as soloist, will open the Fair, April 30. A second locally sponsored concert will present Beethoven's Ninth Symphony on May 7. Walter Damrosch conducting the same orchestra.

The operatic festival begins with a special performance of Wagner's "Lohengrin" arranged by Lauritz Melchior for his Danish compatriots, Crown Prince Frederick and Princess Ingrid.

"Die Meistersinger" begins the formal festival at the Metropolitan May 4. The Ring will be sung, and after its end there will be two performances of "Tristan and Isolde" and one of "Parsifal." Hungary will provide a series of performances of the folk opera "Hary Janos" from July 3 to 13.

Eight choral concerts have been booked, and an industrial chorus competition is scheduled for the week of August 25. Marian Anderson, the negro contralto, on May 28 will lead off the 11 recitals so far booked. Among other artists to be heard will be Fritz Kreisler, Jascha Heifetz, Josef

Hofmann, Lily Pons, John Charles Thomas, Jan Kiepura.

Most unusual probably will be the visit of the National Music Camp, which will close its annual eight-week session at Interlaken, in northern Michigan, a week early, and transport itself to the fair for the week of August 15. Joseph E. Maddy of the University of Michigan, and T. P. Giddings, director of music in the Minneapolis schools, are in charge.

Chicago Fisk Club to Honor Roland Hayes

When Roland Hayes sings at Orchestra Hall on April 2, he will receive great inspiration from the fact that the Chicago Fisk Club will occupy a large section of the main floor, thereby paying homage to one of their own. The decision to take an entire section was reached at a meeting of the club Friday night at the Church of the Good Shepherd, at which time addresses by Andrew J. Allen, General Alumni Secretary, and James B. Cashin, Alumni Representative on the Trustee Board, were delivered.

With the usual enthusiasm which characterizes a meeting of Fisk graduates, when Roland Hayes name was mentioned, the club named Mrs. Gonzales Motts, chairman, and James E. Stamps, associate chairman of a committee which proposed to teach every Fiskite in Metropolitan Chicago.

The life and career of Roland Hayes are without parallel in the world's musical history. His mother was an ex-slave, a widow with seven children. In Chattanooga, each boy took his turn in going to school, while the other worked, and Hayes' job, when he had it, was in a factory that made window weights; grueling work which was relieved only by his singing, which kept the shop going. While singing in a little church choir, he came to the at-

tention of a Negro teacher, Arthur Calhoun, who encouraged him to seek a musical career.

Having heard of the Jubilee Singers of Fisk University, it became one of Hayes' chief ambitions to attend Fisk, so that he could sing with this famous aggregation. His ambition was realized when he went to Fisk where he worked daily at odd jobs to maintain himself. Hayes frequently refers to his days at Fisk as being the most important in his whole career.

Mrs. Motts and Mr. Stamps, both of whom have been active with the Urban League for some time, are determined that the Fisk Alumni will pay the homage to Hayes which is his due.

DILLARD HOLDS THIRD ANNUAL MUSIC FESTIVAL



The Third Annual Regional Music Festival was an overwhelming success. The Friday session of the Festival was under the auspices of Dillard University Extension Service with instructors and talent from the three colleges participating—

Dillard, Southern and Alcorn. Outstanding features of the Festival were two concerts featuring talent from the schools of Bogalusa, McComb, Kentwood, Slidell, Columbia, Franklinton, Prentiss, Picayune, Greensburg, Amite, Hammond, Ponchatoula,

Fernwood, Biloxi, Poplarville, Brookhaven, Vernon, Star Creek, Angie, Covington, Baton Rouge, and New Orleans.

Prof. Frederick Hall, director of Music at Dillard university, who had charge of the entertainment, stated that the festival

is not competitive, but is educational as it gives opportunity for the development of the music talent of the young people of this region.

Special groups from this festival will be invited to take part in the annual music festival to

be held May 5, 6, 7, on Dillard's campus, New Orleans, which will emphasize the use of music in the home, church and school. The festival this year will be climaxed with the cantata "Deliverance" featuring a chorus, baritone and tenor soloists.

DIRECTS FESTIVAL



PROF. FREDERICK HALL
Director of Music at Dillard University

Prof. Frederick Hall, New Orleans, La., who directed the Second Annual Regional Music Festival at Bogalusa, La., on March 31, at the Y. M. C. A., in which three universities participated—Dillard, Southern and Alcorn. Concerts were given presenting talent from Louisiana and Mississippi; and an institute on school and church music was conducted, led by experts in each field. The Dillard quartet and the Alcorn quartet rendered special selections.—(Calvin Service).

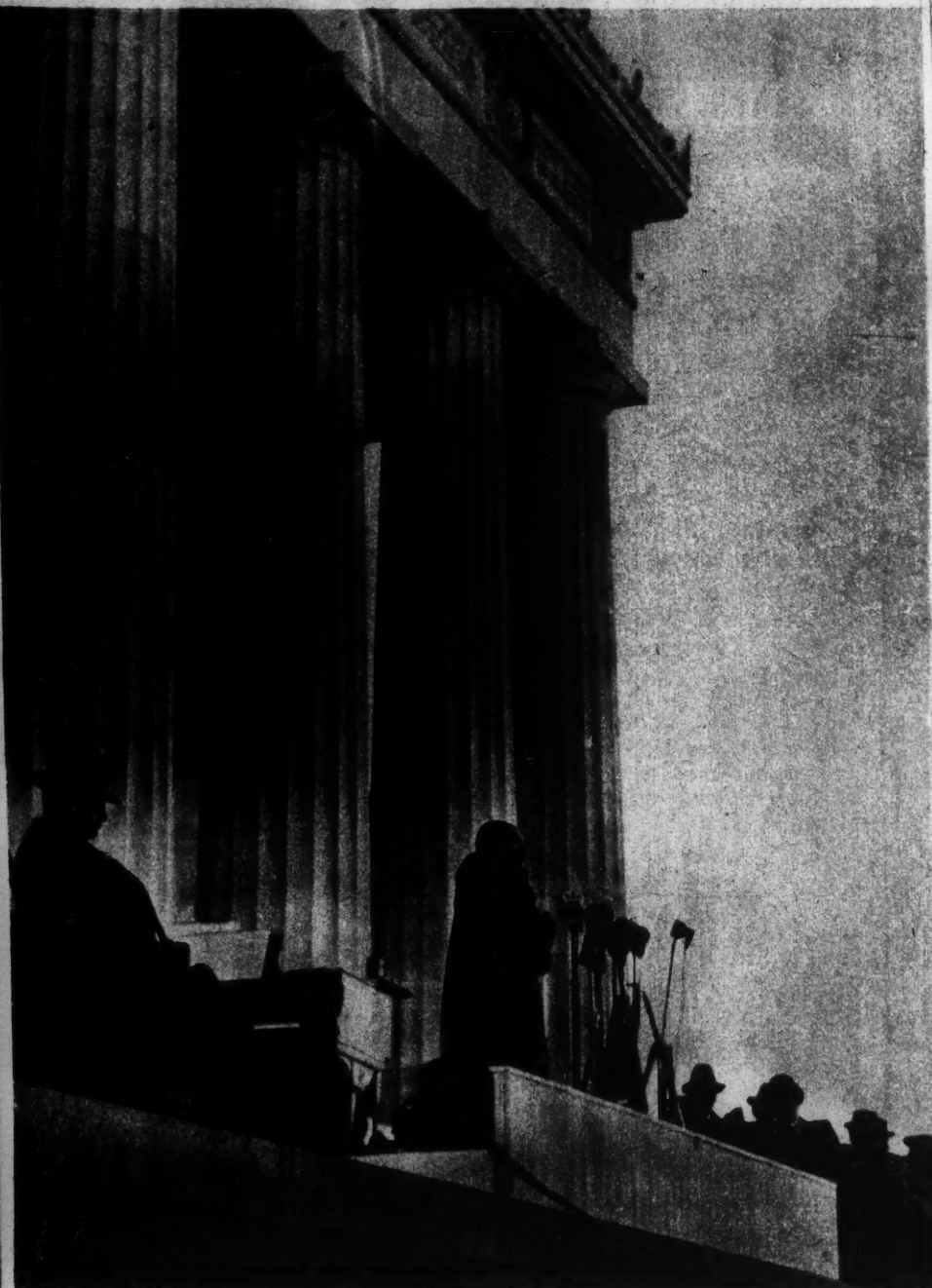


Times 4-16-39
A crowd estimated at 75,000 gathered at the Lincoln Memorial in Washington to hear a concert by Marian Anderson, Negro contralto, over whom a D. A. R. controversy raged recently.

The photograph at the left shows Miss Anderson singing from the improvised platform, while that above gives a general view of the crowd, which included many high government officials.

(Photos by Whitford Carter and Times Wide World)

CONCERT FOR 75,000



Asheville, N. C., Times
April 14, 1939

"What A Story!"

AND now it is said that Marian Anderson may sing before British royalty when King George and Queen Elizabeth visit President and Mrs. Roosevelt in Washington.

To its comment just before this Negro singer appeared in concert at the Lincoln Memorial Easter Sunday afternoon, The Columbia, S. C., State will therefore have to add something. Of that occasion The State said, among other things:

A Negro artist, denied the use of concert halls, but given the extraordinary right to sing from the Lincoln Memorial! What a story! Those persons who unwisely refused to give to this great artist the opportunity she should have had, have not silenced her. Far from it. Instead, they have provided her with a sounding board, actual and figurative, that will take her voice afar, and her story to all the reading world.

Charlotte, N. C. Observer
April 12, 1939

AD CLUB HEARS NEGRO SINGERS

Film, 'Miracle Of Rubber,' Also
Presented to Advertisers at
Luncheon Meet.

With practically all members in attendance, the Charlotte Advertising club had two features presented on the regular luncheon program at Thacker's yesterday. The club listened to several selections by the Golden Gate Jubilee Singers, and also saw a sound movie entitled "The Miracle of Rubber."

The Golden Gate Jubilee Singers are four negro singers who have become widely known for their musical talent. They sang four songs in their original style which drew down heavy applause from the club members.

Bobo Langston secured the "Miracle of Rubber" film for presentation at the meeting. It dealt with the advances made in the world of rubber during recent years.

Thomas C. Evans, vice president of the club, presented the program for the luncheon.

P. H. Batte, president of the club, announced that a committee had been formed for the purpose of enlarging the membership of the club, and that a drive would be started immediately for new members.

The club meets every second and fourth Tuesday in each month. 4

Jackson, Miss., News
April 14, 1939

'Songs of Soul' Offered Here to Finance N. Y. Trip

Music that is as Southern as cotton will be heard here Tuesday night when "Songs of the Soul," state organization of negro singers appear at the city auditorium for the annual music festival.

Proceeds from the festival will help defray expenses of the large group of singers to New York where they have been invited to sing at the World's Fair. Anselm J. Finch, negro writer, who is originator and director of the "Songs of the Soul," estimates that a sum of \$2,150 will be necessary, and friendly members of both races are being asked to help raise this fund.

The fund will not only pay expenses of the singers, but pay for the printing of pamphlets on Mississippi's inter-racial progress which will be distributed by the singers in New York.

Finch says that facts regarding progress of negroes in Mississippi and regarding the state's development will be included in the pamphlets and distributed to fair officials and newspaper representatives, in an effort to let "the nation see the better side of our state."

Jackson, Miss., News
April 16, 1939

Negro Songs of Tradition Heard Here On Tuesday

The city auditorium will be the scene Tuesday night of a performance of "Songs of the Soul," by the 16 native Mississippi negro singers who will appear on the World's Fair program in New York this summer.

Anselm J. Finch, negro writer and originator of the singers' organization which has attained a considerable following in less than a year of appearances in the state, plans to raise part of the funds necessary for the trip through the Tuesday night performance.

The best of negro music, the music that has been handed down in song, not in print, from generation to generation, is included on program of the "Songs of the Soul." Some of the finest, richest negro voices in the state are included in the well-trained group.

Columbia S C State
June 22, 1939

Recording Chaingang Music for Posterity



Negroes on the Anderson county chaingang had six of their favorite chants recorded for posterity Sunday. John Lomax, authority on American folk music and a staff member of the Congressional library in Washington, was here over the week-end making recordings of old American folk songs. He and Ben Robertson, Clemson author and journalist, visited the Anderson negro prison camp near Pendleton Sunday morning. In the picture above, Mr. Robertson is shown holding the recording microphone for a group of chain gang singers.

Charleston, S. C. News & Courier
June 15, 1939

Songs of Cotton Mill Folk, Chaingang Negroes Recorded

Clemson, June 14.—John A. Lomax, curator of the American folklore archives of the Library of Congress in Washington, has finished recording representative songs of the cotton mill workers and tenant farmers of the South Carolina hill country and of the South Carolina chain gangs.

Assisted by C. F. Adams, of Seneca, president of the South Carolina Singing convention, and Ben Robertson, Clemson writer, Lomax made records of singing WPA workers digging a ditch at Calhoun, of Clemson cooks, and of the congregations of Big Abel and Little Hope, negro churches near Clemson.

Eighty negroes at the Anderson county chain gang camp near Pendleton, sang "Ain't No Heaven on the County Roads", "Hell Down Yonder" and "Flat-foot Blues" and a long ballad about a negro named Lazarus who was killed trying to escape from a chain gang. An old ne-

gro woman at Little Hope sang a child's lullaby and some children sang "play-party" songs.

Five thousand white people at the Carolina-Georgia Singing festival at Toccoa Falls, Ga., not far from the South Carolina line, sang old-time hymns, including "King Jesus" and "Mighty Rocky Road". The songs will form part of a collection of contemporary American music being gathered by the Library of Congress.

Gadsden, Ala., Times
June 18, 1939



I LIKE MOUNTAIN MUSIC!—
And so did more than 5,000 persons who assembled near Ashland, Ky., to hear the ninth annual "American Folk Song Festival." A blind fiddler, once the guest of the late King George of Britain, is playing at the moment.



By SUSAN McGEE BARKSDALE of 'The Sidewalks of New York,' in-
South Carolinians note with pride stantly calling for a loud outburst.
that Carroll Glenn, young violinist His steps were a combination of
of this state is written up in a the 'slow shag' and the 'tap shag,'
leading musical magazine. Miss "Carl's twirling had a startling
Glenn who is a native of Chester, effect on his outfit. Eyes riveted on
has been crowned with successes their leader, the sixty pieces march-
since she first began the study of ed past the judges stand—chairs in
violin as a little child. This column this instance—and over went the
has previously written articles about chairs and with them the reporters.
her, but too much can not be said A. R. McAllister, who was the
concerning such musical material judge, and the president of the Na-
from our own state. tional Band School association, was

The announcement in the last is- more fortunate. He managed to
sue of the music magazine stated hold his balance. That little mis-
that Miss Glenn is the winner of cue didn't upset Carl. He put his
the Town Hall Young Artist Award outfit through the same paces with
for 1939 given by George V. Denny, a finished and artistic success. And
Jr., president of Town Hall. Each the assemblage made no secret of
year the award is presented to the its approval. The geometric pat-
young artist under thirty who is terns of the band came in for a
estimated to have given the most special ovation from the gathering.
outstanding concert in Town Hall Tired but happy, Carl received the
during the past season. huge bronze trophy in behalf of his
ensemble."

The award consists of an illus-
trated scroll and an engagement for
an appearance next season on the
Town Hall Endowment series. Miss
Glenn is slated to play on February
14, 1940.

BAND WINS PRIZE

Two weeks ago, on the green
square of the court of peace at the
World's fair uniformed youngsters
marched with measured step to the
accompaniment of martial music for
one hour. The occasion was the
festival of national music competi-
tion, with high school bands of the
Eastern states participating.

A crowd numbering 5,000 persons
cheered and applauded the young
musicians. And a decorative back-
ground was formed by many colored
flags of the surrounding foreign
pavilions.

NEGRO LEADS

The Canandaigua (N. Y.) high
school band consisting of sixty
pieces, won first place in the
marching band demonstration. Sec-
ond place was won by the Waltham
(Mass.) high school band. There
was only a difference of a few
points between them.

The seventeen-year old negro
Carl Madison was the particular at-
traction of the Canandaigua band.
A New York paper stated that he
was a show in himself as far as the
audience was concerned. The story
continues, "Attired in a vivid white
uniform and dextrously twirling
his baton, Carl provided the in-
spiration and stimulation for his
ensemble. The moment Carl did
the wrist twirl, those in the assem-
blage knew they were in for some-
thing."

"The drums began a soft rumbling
which gradually grew to an ear
splitting crescendo and then with a
figure eight twirl by Carl, the band

began its march with the phrases
of 'The Sidewalks of New York,' in-
stantly calling for a loud outburst.
His steps were a combination of
the 'slow shag' and the 'tap shag,'
"Carl's twirling had a startling
effect on his outfit. Eyes riveted on
their leader, the sixty pieces march-
since she first began the study of
past the judges stand—chairs in
this instance—and over went the
reporters. A. R. McAllister, who was the
judge, and the president of the Na-
tional Band School association, was
more fortunate. He managed to
hold his balance. That little mis-
cue didn't upset Carl. He put his
outfit through the same paces with
a finished and artistic success. And
the assemblage made no secret of
its approval. The geometric pat-
terns of the band came in for a
special ovation from the gathering.
Tired but happy, Carl received the
huge bronze trophy in behalf of his
ensemble."

BREAKS RECORD

It is a rare occasion that an in-
vitation extended by the king and
queen is turned down. Toscanini
probably broke a record recently
when the King and Queen of Eng-
land attended a concert conducted
by the maestro.

The renowned conductor was in-
vited to the royal box during inter-
mission, but refused the honor for
fear that a presentation during his
concert might interfere with his
conducting the remainder of the
program. The concert took place
shortly before the King and Queen
left England for America.

AWARD TO NEGRO

Marian Anderson, negro contralto
recently received the Spingarn
award, which is donated by Joel E.
Spingarn to the negro who has con-
tributed the most to the progress
of that race during the year pre-
ceding. Marian Anderson made the
twenty-fourth to receive the award.

ROBERT BURNS CLUB

The singing of "Annie Laurie"
won Georgia Graves, contralto, the
position of honorary life member
of the Robert Burns club. When
notifying the society that she was
elected, the general secretary said
that "no native of Scotland ever
sang it better, and no native son
of Scotia ever expects to hear it
sung better."

AN UNUSUAL OCCURANCE

An unusual sight was presented
the national bi-ennial convention
of the federation of music clubs in
Baltimore recently. The chorus of
1,000 musicians occupied the seats
in the orchestra of the Lyric, while
the audience sat on the stage, box-
es and balcony! John Warren Erb

was the director for the chorus.

"SUNSET" CONCERTS

The Washington public is indeed
fortunate in having access to con-
certs by the well known National
Symphony orchestra. This summer
the orchestra will again give a se-
ries of "Sunset" Symphony concerts
at the Potomac Water Gate in
Washington. They will begin July
(to present a performance Sun-
day and Wednesday nights for a
period of six weeks.)

Dr. Hans Kindler the regular
conductor, will be general director,
and will open the program. He is
to conduct at least two of the con-
certs, and the remainder of the
time, there will be guest leaders
and a number of soloists.

Inman, S. C., Times

June 23, 1939

COLORED SINGING CONVENTION AT ZION HILL CHURCH

An all day joint singing con-
vention between the colored
choirs of North and South Caroli-
na will be held at Zion Hill Bap-
tist church near here Sunday,
June 25.

Special seats will be reserved
for the white people, who are in-
vited to attend.

Salt at Stockbridge

For the past six years the Boston
Symphony's Berkshire Festival, near Stock-
bridge, Mass., has provided an elegant mus-
ical salt lick amid the favorite summer graz-
ing grounds of Boston's contented Brah-
mins. Spooned delicately out by the great
Dr. Serge Koussevitzky and his flawless or-
chestra, the Festival's six annual programs
have so far been noted more for purity
than for pungency. But last week the Berk-
shire Festival produced an unusually big
and tangy lump of salt. A brown, bosomy,
28-year-old Negro soprano named Dorothy

time, took the next train for Manhattan,
where she lives with her mother (a
Methodist minister's widow) in a small
upper-West Side apartment. When she got
home she started practicing for her first
public recital, at Town Hall in November.
Said she: "My week has been so exciting
I can't believe it's true."

TIME, August 21, 1939



John Geo. Mahanna

DOROTHY MAYNOR

She had a nice time.

Maynor, who went to Stockbridge to hear
the music, ended up by making music for
Stockbridge's awed music makers.

Invited to the Festival by friends, soft-
spoken Dorothy Maynor wangled a chance
to sing for Koussevitzky. When her big,
velvety voice swung out in a brace of
difficult *Lieder*, ceremonious Koussevitzky
threw up his hands, cried: "A native
Flagstad!" Next day, at a private picnic
given by Koussevitzky to the members of
the orchestra and a few hand-picked critics
and musicians, Soprano Maynor, perfectly
poised, warbled faultless coloratura,
crooned deep *Lieder*, went to town on a
Wagnerian Ho-yo-to-ho. The gilt-edged
professional audience marveled at her ver-
satility and easy form, found her rich
voice one of the finest in a generation.

Asked how she came by her poise and
cultivated musical taste (her only previous
public appearances had been as a soloist
with the Negro Hampton Institute Choir),
Soprano Maynor modestly gave all the
credit to her teachers. When she had heard
the last concert of the Festival, Dorothy
Maynor thanked her hostess for a nice

MUSIC- 1939

Millions of people are familiar with the beautiful melodies and lyrics of "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," and "Oh, Dem Golden Slippers," but only a few know that the author of these and more than 700 other songs was James A. (Jim) Bland, colored, former Howard University student, and ex-page boy in the House of Representatives.

Thus writes Dr. Kelly Miller, well-known educator, and for many years professor of mathematics, economics, and astronomy at Howard, who has been the first

King Edward VII, to whom he dedicated several compositions. Prior to going to England, he had enjoyed many years of success in America.

But when he died in 1911, he

HE WROTE "CARRY ME BACK TO OL' VIRGINNY," BUT—

He Rests in an Unmarked Grave

Afro-American 11-15-39
James A. Bland
Baltimore, Md.

MYSTERY MAN OF AMERICAN FOLK MUSIC



JAMES A. BLAND

person to compile accurate information on the life of the man that Howard University frowned upon as a student and forgot the moment he left, because he was more interested in his banjo than in his books.

Most people take it for granted that "Carry Me Back to Old Virginny" is the composition of Stephen Foster, because of similarity in motif and inspiration, Dr. Miller points out, but this song, written in 1875, was the one that brought Bland to the attention of the musical world, and is the one that will be remembered long after the others are forgotten.

During twenty years of his life, Bland was endman and the star of a white minstrel company in England, at a salary of \$10,000 a year, exclusive of his income from his songs.

He was the idol of England and Scotland, and a great favorite of

was discouraged and penniless, and left behind no will, and no record of his 57 years of life, except his songs. His grave, which has been discovered in Merion Cemetery, just outside of Philadelphia on Conshohocken Road, has been weed-covered and unkept. James A. Bland, whose ancestors had been free colored people of Charleston, S.C., was born in Flushing, L.I., on October 22, 1854. His father, Allen M.

Attended Howard
Allen Bland had moved to

Washington immediately after the war, and moved into a home within a stone's throw of Howard's campus. But the son, Jim, not only showed little brilliance in college, but in addition, he was fond of banjo playing, so when he left Howard without his

degree, it was accepted as good riddance.

From reading Dr. Miller's article, one gathers that there were two main reasons for Jim Bland's near obscurity today. One was that the educated people of the day felt that anything that smacked of vaudeville or minstrel shows couldn't amount to much.

And the second reason was that Jim Bland was evidently not fitted by temperament to handle his business affairs well, and the use of a manager was probably a little ahead of his time.

Fifty-three songs were copyrighted by Mr. Bland in the Congressional Library, the full copy of thirty-eight, and only the title of the fifteen others being recorded, Dr. Miller writes.

However, the Virginia Conservation Commission has recently recommended that the next general assembly make "Carry Me Back to Old Virginny," the State's official anthem.

It is sung and loved and will continue to be sung and loved as long as music lives, so if, through the efforts of Dr. Miller and the Etude Magazine and its editor, Dr. James Francis Cooke, the name of James A. Bland can be linked

Carry me Back to Old Virginny

By James A. Bland



to only one song, that yearning for "Ol' Virginny," as indelibly as John Howard Payne's is to the yearning for "Home, Sweet Home," then James A. Bland's name will live forever.

DISCOVER GRAVE OF FAMOUS NEGRO COMPOSER IN PHILLY

James A. Bland, Known at One Time as the Negro Stephen Foster, Wrote "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," "O, Dem Golden Slippers" and 700 Other Songs.

PHILADELPHIA, July 13.—Terminating a search which lasted many years, the grave of James A. Bland, weed-covered and unmarked, was discovered here last week in Bala-Cynwyd, a suburb of this city.

Famous as the composer of "Carry Me Back to Old Virginny," "O Dem Golden Slippers," "In the Evening by the Moonlight," and some seven hundred other songs, Bland was known as the "Colored Stephen Foster," the mystery man of American folk music. He died in 1911 and left no record of his work which has been handed down through the generations through the selling of millions of copies. During his life he was the star of Ballander's Emancipation minstrel company, and performed in Europe for more than twenty years.

Dr. Kelly Miller Tells Story of James Bland in The Etude Magazine

The July issue of The Etude, Music Magazine, contained the first published biography of James A. Bland, composer of "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," "O Dem Golden Slippers," and many other popular songs.

The Virginia Conservation Commission has recently recommended that the next General Assembly make the song "Carry Me Back to Old Virginny" the state's official anthem, and if this action is taken, the pioneer Negro composer will have finally achieved due recognition.

The story of Jim Bland, as told by Dr. Kelly Miller in Etude should be of interest to every Negro.

Bland, a native of Flushing N. Y., was once a student of Howard University. He wrote over seven hundred ballads during his lifetime. The Congressional Library contains the record of fifty-three songs copyrighted; the full copy of thirty-eight of these is recorded while the titles only of fifteen others are copyrighted. Most of his copyrights were taken out between 1878 and 1891, before he began a tour of Europe. He is said to have published twenty-five different songs in German, and several in other European countries during his travels.

Negro Music Features Howard U. Exhibit

WASHINGTON, D. C.—In celebration of Negro History Week, Howard University Library has on exhibition material relating to Negro musicians. Original manuscripts for compositions ranging from those of Bob Cole to William Grant Still are on display for the first time. Other music manuscripts by members of the Howard University School of Music include those of Cecil Cohen, Camille Dickerson and Louisa Vaughn Jones.

Printed compositions and songs of all classes represent Will Marion Cook, Harry T. Burleigh, Fannie Mae Mack, William Handy, Noble Sissle, Bessie Blake, Bob Cole, J. Rosamond Johnson, Andy Razaf, Fats Waller, Cassie Davis, H. Lawrence Freeman, Clarence Cameron White, and Gerald Tyler.

An entire section is devoted to Samuel Coleridge-Taylor which includes his Death Mask, recently given to the University by his widow, Jessie Coleridge-Taylor, original manuscript letters written to friends in America, pictures of him and his family, press notices, programs, early clippings, advertisements of the performances of his choral compositions and printed compositions of the musician.

Black Stephen Foster

*Carry me back to old Virginny,
There's where the cotton and the corn
and tatoes grow,
There's where the birds warble sweet
in the springtime,
There's where the old darkey's heart
am long'd to go.*

In 1875 a dapper young Negro minstrel-show man named James A. Bland penned these words, wrote a tune to go with them, and launched one of the most perennially popular of U. S. songs. *Carry Me Back to Old Virginny* was sung so long & loud that 63 years later the Virginia Conservation Commission wanted it made Virginia's official State anthem. Few singers of the song knew or cared who wrote it. If the question ever came up, someone usually said it was one of famed U. S. Songwriter Stephen Foster's (*Swanee River, Oh! Susanna!* etc.). Fame never caught up with black Songwriter Bland, but death did: in 1911 he was buried in an unmarked pauper's grave in a corner of Merion, Pa.'s scrubby little Negro cemetery.

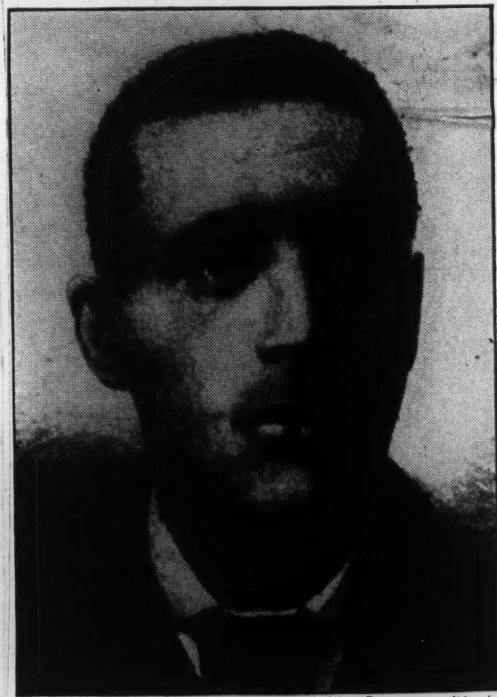
Last year Philadelphia's pink and twinkly Music Publisher James Francis Cooke, whose Oliver Ditson Music Co. had turned many a penny publishing Songwriter Bland's best-seller, began to wonder who James A. Bland really was. In vain he consulted the heftiest musical encyclopedias. Even Ditson's oldest officials had no recollection of any James A. Bland.

In Washington, D. C. sleuthing Publisher Cooke found his first hot trail. At neat Negro Howard University he met a bent, white-haired mathematics professor, Dr. Kelly Miller, who told him that Bland had been survived by two sisters. One of them, a seamstress, thought she remembered where Bland had been buried and the number on his gravestone. Two months ago, after poking about among the headstones in Merion's old cemetery, Publisher Cooke found Bland's grave: a small mound covered with weeds and poison ivy.

Fortnight ago, on Emancipation Day, a large group of Negro celebrities gathered at this forlorn spot, listened to a flowery oration by Publisher Cooke, then paraded past the grave, dropping gladoli and singing "Carry me back. . . ." Among the singers: famed Negro Blues Composer William Christopher Handy, Composer J. Rosamond (brother of James Weldon) Johnson. Meanwhile spontaneous contributions for a James Bland Memorial began to pile up in Publisher Cooke's Philadelphia office. It looked as if James Bland's grave

might soon have something better on it than poison ivy.

The author of *Carry Me Back to Old Virginny* was a native of Flushing, L. I. The son of one of the first U. S. Negro college graduates (Oberlin '45), Bland himself attended Washington's Howard University. Handsome and honey-voiced, he could not stay away from music. Because white men in blackface hogged the field of U. S. minstrel shows, Bland did not get very far in his U. S. minstrel career. In London, however, where he went as end man with Billy Kersands' Minstrel Troupe, he made a big hit, earned \$10,000 a year and King Edward VII's (then Prince of Wales) personal bravos. And all the time, without bothering to get them copyrighted, he wrote songs (some 700), many of them today either unpublished or un-



Courtesy Etude

THE LATE JAMES A. BLAND
Something better than poison ivy?

identified. The best of them (*Oh, Dem Golden Slippers, In the Morning by the Bright Light, In the Evening by the Moonlight*, etc.) stood high in the list of best-sellers. Today's music connoisseurs are beginning to call Bland "the Negro Stephen Foster," to rate him after Foster as the second greatest U. S. writer of Southern songs. During his lifetime, Minstrel Bland called himself, more modestly, "the best Ethiopian song writer in the world."

TIME, August 21, 1939

Nashville, Tenn. Tennessee
April 2, 1939

Folk Music Is To Feature Program At Woman's Club

Vocal and Piano Selections Will Be Given Representing Various Countries; Group Meetings Are Announced

The meeting of the executive committee of the Woman's Club, which will be held at 10 o'clock Tuesday morning will open the activities at the club this week.

The music department will meet Wednesday morning. Mrs. J. Hugh Robertson, director of the department, will open the business session at 10:30 o'clock. At this time the department will complete arrangements for attending and participating in the program of the Middle Tennessee convention of the Tennessee Federation of Music Clubs in Fayetteville Friday and Saturday.

Mrs. A. A. Coult, member of the program committee, will preside over the program. The study subject, "Folk Song," will be introduced in a discussion of "The Song of Unknown Masters" led by Mrs. Lucile Wade, and folk music of different countries will be featured.

Mrs. Joe F. Jordan, Jr., contralto, will sing an Irish number arranged by Shore. Her accompanist will be Mrs. B. F. Robinette. Miss Nell Louise Billings will play two piano numbers illustrating folk music of England and Austria, arranged by Grainger and Kreisler. The vocal trio of the music department, composed of Mrs. Robertson, Mrs. W. F. Finger and Mrs. Frederick Stugard, will sing folk songs of Mexico and Scotland, accompanied at the piano by Mrs. Jeff Clark.

A song will be given by Mrs. Horace Luton, soprano, accompanied by Mrs. Marguerite Shannon. Piano arrangement of Norwegian folk themes in form of a ballad, by Grieg, will be presented by Mrs. Coult. The musical program will be concluded with a group of early American ballads, sung by Fred Waller, tenor, who will appear as guest artist. He will be accompanied by Mrs. Clark.

Mrs. Jordan will serve as registrar for the meeting. Mrs. Charles Bule and Mrs. W. P. Barton will

welcome the members and guests. Decorations will be arranged by Mrs. B. N. Hastings, Mrs. Roy Beeler, and Mrs. F. L. Wren.

The garden department, of which Mrs. D. M. Street is director, will meet Thursday morning at 10:30 o'clock. After the business session the entries of flower arrangements and growing plants will be judged. Mrs. Paul Hunter, program chairman, and Mrs. P. E. Brown are planning the program.

The civic affairs luncheon on Friday at 12:30 o'clock will mark the first general membership gathering for the month of April. Members of the child welfare committee, of which Mrs. D. M. Maynard is chairman, are arranging the affair at which time Dr. Wayland J. Hayes will be the speaker. Virgil V. Edmonds, tenor, will give vocal selections, accompanied at the piano by Mrs. Robinette.

Reservations should be made not later than Thursday noon by calling the clubhouse.

The luncheon meeting of the junior department will take place Saturday at 1 o'clock, with the president, Miss Frances Bibb, presiding.

Macon, Ga., News
March 30, 1939

EDITORIAL

In Big Type

A group of Negroes gave a remarkable program of spirituals in the Macon auditorium Tuesday night. It was remarkable in that it was unusually affecting, well-executed musically, and in that it displayed a number of solo voices of strangely attractive quality.

But it was most remarkable as a gesture of inter-racial harmony. This point was heightened by the fact that while there were thousands of Negroes in the auditorium, and perhaps one thousand whites, the audience was orderly and considerate, except for some minor disorder by small white boys, some noise of the necessary moving of seats to accommodate the increasing crowd, and distraction by the hurried departure of some of the Negro listeners before the last spiritual was finished.

These were only normal bits of poor manners, such as any all-white or all-Negro audience might have evidenced.

And remember, the audience was composed of all types of members of both races.

As the program progressed the audience became increasingly enthusiastic, and after one song which was particularly impressive, a retired bishop of the Methodist Episcopal church, South, was heard to utter a sonorous "Amen!" Many others in the audience may have felt like saying the same thing.

The singing—it was the Gethsemane choir of Cleveland—was excellent. No more excellent, perhaps, than the chorus of the Fort Valley Norman and Industrial school, but because the Gethsemane singers have achieved a sort of national fame through intelligent and aggressive presentation, it represents something more than just a concert by an excellent choir.

The Rev. Glenn T. Settles, pastor of the Gethsemane Baptist church from which the choir comes, seemed to understand fully the potential value of his organization as an agency of inter-racial good will, and in his intermission talk, he showed such an aptitude for applying logic to the trying problem of inter-racial relations in the South

that it might be a good plan for some Macon civic organization to bring him here for a longer speech on the subject some time.

In general, he discussed the fact that while the Negro race in the South (he is from North Carolina) knows everything of the personal habits and conduct of the whites, the white race here has not become as intimately informed of what goes on in the Negro mind. This, he pointed out, is the result of the Negro race having lived as servants for Southern whites, doing house work, washing clothes, cooking, nursing and in general taking care of the personal needs of the Southern whites.

It was his contention that the whites have no such opportunity for observation of Negroes. This may be open to some argument, certainly as regards rural Southerners. In the city you may not know who your washerwoman is, or you may not know where your cook lives, and you don't know much about them. But if you run a farm in the country, and your "hands" live on your place, you know pretty well what sort of houses you provide for them, whether they are hungry or well fed, what sort of food they eat, how they buy their clothes, whether they save or waste, and almost everything about them except what goes on in their own silent minds. Sometimes, after long years of association with them in the country, you understand even what they are thinking—or you think you do—just as they understand at a glance at your face how you feel each day.

At any rate, it was Settles' contention that Negroes get what the columnists call "a bad press"—that when they do something wrong it gets big headlines, and when they do something good it is hidden in the newspapers.

This may seem true in the average Southern town where newspapers are too full of little items about "Negro steals bicycle" or "Negro charged with stabbing." But this is trivial news at best and the trend of newspapers everywhere is to minimize it, while not shirking the simple recording of any criminal activities of whites or Negroes.

However, on the other side of the ledger, Dr. George Washington Carver, makes big

Moreover, an excellent musical organization and the next time Wings Over Jordan comes to Macon, it should have enough tenors to tax the capacity of the auditorium. More white people ought to have heard it.

In this column, which is printed in bigger type than any other reading matter in this newspaper, The News wishes to contest the Rev. Glenn Settles' argument that the good deeds of his race find the light of publication through print so small it's hard to read.

These and many other things, in a country which admittedly has not yet grown out of the prejudices of eighty years ago, do indicate that the prejudice is at least subsiding.

Occasionally there is a point of painful issue, such as the local incident of several weeks ago in which a Negro girl and a Macon policeman figured. Such things retard progress toward eventual solution of the problem of racial adjustment, but they cannot stop this progress in a land the South and of the whole country. It is

negatives all over the country for his work in finding new uses for Southern farm products. Marian Anderson, world-famous Negro contralto, has made national headlines recently for her artistic accomplishments. (The fact that she made headlines through the controversy over whether she would be denied use of Independence hall in Washington can not be used as a point because she was the inactive motive point of this news story). Recently Life Magazine carried a two-page display of photographs of Negroes who have accomplished great things in the United States. This newspaper publishes an edition for Negro subscribers, devoted to news which is gath-

600-Voice Choir Joins in Recital With Rosemond

Colorful Event Held at Richmond Mosque Theatre

RICHMOND, Va. — The crowning event of the music season in Richmond was held Tuesday night, April 4, at the Mosque Theatre where the second annual Music Festival of the colored Elementary Schools was presented, featuring a chorus of 600 voices, under the direction of Mrs. Odessa Dawson son Randolph, supervisor of music in the schools.

Assisting Mrs. Randolph at the piano were Miss Antoinette Bowler, Mrs. Mary W. Dixon and Miss Audrey Bradford.

The highlight of the festival was the appearance of Andrew Fletcher Rosemond, internationally renowned concert violinist, as guest artist. Mr. Rosemond was accompanied by Ernest Hays, of Hampton Institute school of music.

CHILDREN'S CHORUS

Featured on the program was the boys chorus; the mixed chorus and a junior chorus composed of children from first, second and third grades. Each chorus group sang special groups of numbers designed to show the training of boys and girls in separate groups as well as the combined singing. Many of the numbers were done A Capella. The boys chorus opened the program with "Glorious Apollo," by Webb, arranged by Morgan, and was followed by the mixed chorus singing "I Dream of Jeanie," by Foster, arranged by Clokey.

A novelty trombone solo was played by Elizabeth Burnett, third grade student at Sidney School, following which the junior chorus sang, "A Frog He Would A-Wooing Go," and "Sweet and Low," both traditional melodies. The boys chorus, singing, "Nelly Was A Lady," by Foster, arranged by Clokey, closed the first part of the program.

Mr. Rosemond opened the second half of the program with a group of three numbers: "African Dance No. 4 in D Minor," by Cole-ridge-Taylor; "Viennese Popular Song," by Kreisler and "Mazurka de Concert" by Musin.

Mr. Rosemond out of appreciation for the works of Samuel Cole-ridge-Taylor, great Negro composer, included one of his compositions

on the program. The African Dance No. 4 in D Minor, which Mr. Rosemond featured was brilliant and sonorous. It was built on the African themes that young Samuel learned from his father who was a native of Sierra Leone, Africa. He built this African melody into a great work of art for the violin.

He also played "Melodie" by Gluck-Kreisler and "Praeludium and Allegro," by Pugnani-Kreisler, following which the mixed chorus presented the finale, "Father Abraham," by Dett and "Carry Me Back to Old Virginia," by Bland, with the violin obligato by Mr. Rosemond.

COMMITTEES

The general committee in charge of arrangements for the festival included J. L. Nixon, as general chairman; Oscar A. Morton, Miss Sarah E. Brown, Mrs. Ethel Thompson Overby, Misses Katherine Johnson and Mary M. Scott and Mrs. Randolph.

Teachers in the various schools assisting with the festival music and preparations were Buchanan School, Misses Ruth Carter, Lillian Stith and Lucille Freeman and Mrs. Goldie N. White; Dunbar School, Miss Antoinette Bowler, Charles Burrell, J. W. Gray, Misses Bernice Smith and Naomi Wilder, also Mesdames Eugenia Price, Louise Johnson, Julia Caldwell, Alto Johnson and Ellen Tucker; Webster Davis School, Mrs. Mary W. Dixon and Misses Annie Wolts and Olivia Cumber; Elba School, Miss Ashley Anderson and Mrs. Lillian Marie Jones; George Mason School, Miss Robinette Anderson and Mesdames Verna Stevens, Luetta Woldridge, and Mamie W. Allen; Monroe School, Misses Estelle D. Ward and Sarah L. Pleasant; Moore School, Mrs. Gladys B. Giles, Misses Ruth O. Dean and Audery Bradford, also Mesdames Irma Dillard, Inez C. Saunders and Frances S. Chiles; Navy Hill School, Misses Blanche Harris, Rosalie C. Smith, Naomi Thornton, Martha Warren, Mamie Daggett, and Jessie E. Scott, also Mesdames Freda McCray Jackson, Sadie W. Scott, Carrie G. Bebb, and Mary J. Gilmore; Providence Park School, Mrs. Irma H. Smith; Booker Washington School, Miss Deborah Patterson, Thomas Barrett, Carroll C. Grant and Mrs. Mable Scott Denny and from Sidney School, Miss Vera T. Johnson.

Marion, Ala., Standard
April 6, 1939

MUSICAL HERE TONIGHT

The Perry County Training School and the Marion Public School will render a joint Musical program at the Court House tonight at 8:00 o'clock. The program will consist of a variety of Negro Spirituals, Mass singing and Choruses, Negro Folk songs and work songs.

Special reservations will be made for white citizens.

Dunn, N. C. Dispatch
April 11, 1939

NEGRO GROUPS HERE WILL SING SUNDAY

Musical Program Will Be Presented at Harnett County Training School

A musical program will be presented at the Harnett County Training School here Sunday afternoon at 3:00 o'clock, it was announced today.

A number of popular Negro singing organizations will participate in the event, and Dr. C. B. Codrington, local Negro physician, will make an address. Principal J. T. Turner of the schools will also speak.

Musical numbers will be rendered by the following organizations:

Holiness Choir, directed by Mrs. Andrew Williamson; Missionary Baptist Choir, directed by Mrs. C. B. Codrington; A. M. E. Zion Choir, directed by Mrs. Ida McBryde; Devine Jubilee Singers, directed by the Rev. David Ray; and the Harnett County Training School Glee Club, directed by Mrs. C. B. Henry.

The public is cordially invited to attend. There will be no admission charged, but a silver offering will be taken at the door.

Scottsboro, Ala., Sentinel
April 11, 1939

NEGRO SPIRITUAL SINGING

AT THE RITZ THEATER

Friday afternoon from 2:00 to 3:00 o'clock on March 10th the negro school sponsored a Songfest. The winners of this affair went to A. & M. Institute on March 16th and received 2nd. place in the District singing. The Health Club for T. B. Cottage provision among negroes will bring Jackson County's best negro singers to you in a spiritual singing, Sunday afternoon at the Ritz Theater in Scottsboro. We will appreciate all patronage and extend a special invitation to our white friends.—"Milt" Cole, Chairman.

Jacksonville, Fla., Times-Union
April 8, 1939

Legislators Are Invited To Negro Song Festival

Times-Union Bureau.

TALLAHASSEE, April 7—Members of the Florida Legislature today were invited to attend a song festival at the Agricultural and Mechanical College for negroes here the night of April 26. J. R. E. Lee, head of the institution, wrote the Senate and House of Representatives, and after the invitation was read in the Senate, President J. Turner Butler took the occasion to recommend the event highly to his colleagues.

Walterboro, S. C. Press & Standard
April 13, 1939

Colored Singers

The Coastal Singers, a colored group of musicians, who recently appeared at Colleton Training School, will give a recital at the court house here on April 19 at 8 o'clock. The white and colored residents of the community are cordially invited to attend this event, for which a small admission fee will be charged.

ATTACKING NEGRO SPIRITUALS

THERE HAVE BEEN many attacks made on the "Spirituals" as originated by American Negroes during the days of slavery but to us the most unusual one was made in the latest issue of The Sunday School Informer, a religious publication edited by Dr. Marshall A. Talley and published by the Baptist Sunday School Publishing Board of Nashville, Tenn.

Editor Talley attacks the philosophy of the Spiritual as unwholesome for colored youth. Referring to one song, "Go Down Moses—tell ole Pharaoh, let my people go," as an example, he points out that the words of that song lends to the implication that the Negro is still in bondage and that some Pharaoh refuses to let our people go. This song, says Mr. Talley, thus leads our youth to think in terms of slavery. Continuing he said:

11-25-39 New York

As a people think so will a people be.

Furthermore the word "let", in this song is an undesirable word for this day. It connotes the sense of mastery, dominance or captivity by some lord or ruler who holds in bondage a people who cannot obtain release without permission or supplication. The Negro in America should sing songs of freedom, achievement and triumph for their youth. The message of God to the young people is not to those who would subjugate them, to let youth go, but to the youth themselves—"go." Leave the slave marts and slave thinking of your former days, and go. The Negro has depended upon other races to "let him go." He has been a victim of other races to build his schools, his churches, his hospitals, and his other institutions. He has looked for other people to be his merchant, his lawyer, his banker, his builder, his painter, his dairyman, his electrician, his politician. It is a most unwholesome philosophy that has led us into this thinking. Stop begging white people to let us go. Our resolution should be to discard this unwholesome philosophy of life and arrange to go forward on our own initiative and faith.

In our opinion Editor Talley has taken too seriously the philosophy of the Spiritual. The same attack might be made on the theology of the Spiritual. Many of these songs expound a theology that is also out of date, but their value lies not in their philosophy or theology, but in their music. It is the consensus of music critics, composers, etc. that the music of the Spiritual comprises a folk music as rich and fine as can be found anywhere in the world. This music is the only original American folk music extant and because of this fact should not be permitted to die.

The martial air of "Trampin'" or "Oh Freedom", is anything but servile, and there are many more that might be cited to offset the unwholesome philosophy of "Go Down Moses."

While we agree that Negro youth must go out and do for himself and not expect others to help him as in the past, we also feel that unless the Negro himself continues to sing his own folk songs the whites, who cannot sing them, will permit them to die.

Hiawatha

Coleridge-Taylor's Hiawatha, which has been a favorite with Washington music-lovers ever since the composer came from England shortly after the turn of the century to direct a chorus formed by the late John Turner Layton, was heard here again last week.

The Senior Choir of Asbury Church interpreted the chosen selections in a manner reminiscent of that first concert more than thirty years ago.

As a tribute to the genius of Samuel Coleridge-Taylor, "Hiawatha" should be presented by some Washington chorus at fixed intervals somewhat after the manner of the Passion Play in Germany. Washington not only has sufficient talent to present it regularly but a large enough music-loving public to support and appreciate it.

Negro pride in Negro achievement could not be more fittingly expressed

DOROTHY MAYNOR IN DEBUT RECITAL

Young Soprano of Negro and Indian Descent Sings Before Capacity House in Town Hall
November 21, 1939
N.Y. City
GIVES 'DON GIOVANNI' ARIA

Music of Schumann, Schubert, Bach and Handel and Several Spirituals on Program

By OLIN DOWNES

When Dorothy Maynor, the young soprano of Negro and Indian descent, made her New York debut last night in Town Hall, she faced as many people as had been able to secure seats for the occasion, and volleys of flashlight photography, and a gathering of personages as well as music-lovers. For the fame of Miss Maynor had preceded her. Her performance at an informal occasion last Summer during the Berkshire Symphonic Festival, coupled with the publicity resulting from her achievement, had secured her public in advance of last night's occasion, and predisposed the audience in her favor.

The concert was inexcusably late in beginning. The instant the singer appeared there was a long applause. It was without doubt a difficult situation for a young artist of Miss Maynor's intelligence, seriousness and sensibility. She was evidently aware of the impression she was expected to make, and under exceptional tension. Before many minutes had passed she had proved her exceptional equipment.

Character of Voice

For Miss Maynor's voice is phenomenal for its range, character, and varied expressive resources. It is equally adapted to music of a lyric or dramatic character. The voice has power as well as rich color. The upper tones can be wildly dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor is also a good musician, with knowledge of style, a fine ear, inherent taste as well as sincerity.

Saying these things, it is immediately to be added that she gave different kinds of performances last night. She proved that she

had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. Elsewhere, and no doubt largely as a result of nervousness, she was not at her tonal or interpretive best, and was inclined to force and to forget properly to "cover" her upper tones, which were not always free.

Sings "Louise" Air as Encore

There were unforgettable performances of such songs as the Handel "Sleep, Why Dost Thou Leave Me"; certain of the Schumann and Schubert songs; passages of Mozart, notably in the Pamina aria, and the superb performance of the air from "Louise," which she sang as an encore and which had better have been heard by the whole audience earlier in the evening. Here she was the consummate artist.

Bach's religious song, sung in English, "To Thee, Jehovah," might better have waited till the voice was warmed, though here again were sculptured phrases that connoted the distinguished interpreter. The great aria, "Tu che invoco," from Spontini's "Vestale," a noble air, showed more of the dramatic capacities of the organ, yet needed greater authority and rhetorical freedom in delivery. The singing of Schumann's "Du bist wie eine Blume" was an example not only of the beauty of the pianissimo but the manner in which, in the very tone itself, as created by Miss Maynor, the mood and emotional color of the situation is inherent with or without the text; a characteristic of a born singer.

Gives Schubert Composition

The simplicity of Schubert is almost an infallible test of a singer's sincerity, and with the first notes of the "Gretchen am Spinnrade" the singer had seized her audience. The song was less perfectly sung than the "Ave Maria," added to the Schubert group as an encore, where the voice was played upon as an instrumentalist would play upon his violin, with an effect of unforgettable feeling and beauty. "Du bist die Ruh" was given its true intimacy and its difficult sustained line. But "Die Allmacht" was an instance when the singer forced and failed to cover tones.

It was inevitable that Miss Maynor would be asked to sing a group of Negro spirituals. Two of these, including the second "By and By," she did very beautifully. But her voice, singular as it may seem, is not the ideal voice for Negro spirituals. It has not in sufficient degree the negroid coloring. Best of all this group was the encore, sung without accompaniment, with re-

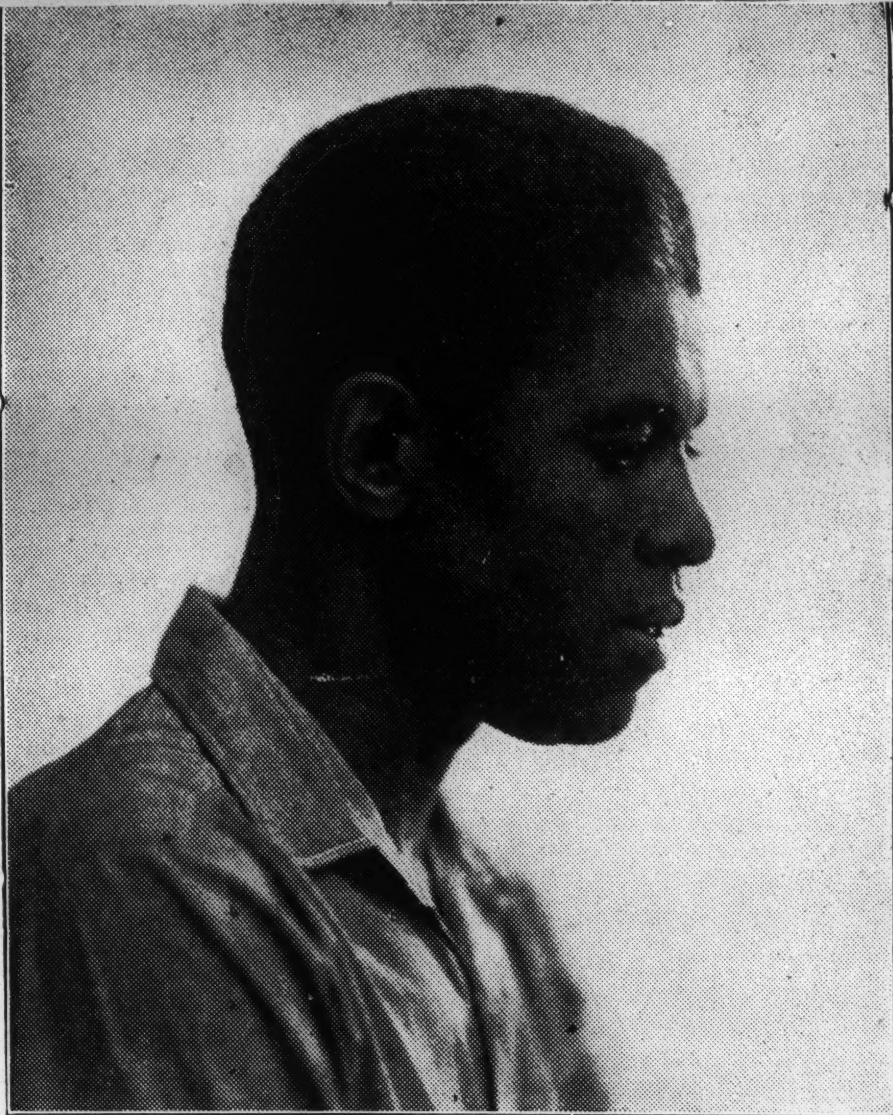
markable tonal beauty and intensity of feeling—"The Crucifixion." Last came a group of Wolf and Strauss, in which, with the exception of the opening phrases of "Zur ruh" and the haunting poetry of "Die Nacht"—a song which might never have been written if Schumann's "Mondnacht" had not preceded it—the singer was not heard to particular advantage. Why should any one sing "Kling," even if there is a high "C" with an "E" vowel on it? There was too much of the "E" sound, anyhow, in Miss Maynor's upper register!

Miss Maynor's first encore, before the "Louise" air, was Strauss's "Zueignung." With her astonishing gifts she should be wary of too much singing and too little deliberate study at this time. She should be able to reach almost any height as one of the leading concert singers of her generation. Arpad Sandor was her accomplished and conscientious accompanist.

Indian Singer in Opera Debut

CHICAGO. (CNA) — Mobley Lushanya, a Chickasaw soprano, from Wilson, Okla., made her American debut, last week, in the title role of "Aida" with the Chicago Civic Opera Committee before a capacity audience in the Civic Opera House here. A representative of the original Americans, she is the first of her race to sing a leading role in a major American opera theatre.

Miss Lushayan began her career singing at Indian pow-wows in Oklahoma, and then, turning to opera, she studied in Italy and made her debut in Triste in 1937.



ROLAND HAYES

The noted tenor sang at Town Hall in New York, Sunday night. The New York Times said that he "regaled his hearers with a display of highly perfected artistry. If the voice has become limited in its dynamic range, so that fortissimo tones can no longer be projected without marked effort, the fact did not hinder his interpretations from attaining at their accustomed standard of excellence. And there was always the old enchantment

in softer work, which had lost nothing of its remarkable qualities.

"There is no need to speak at this late date of the singer's splendid musicianship, his skillful molding of phrase, or the grace of melodic outline that invariably characterize his efforts. These were as prominently in evidence as of old, as were the unflinching sense of design and the finesse in the treatment of detail."

Scores on Air



MARIAN ANDERSON,

World famous contralto, who made a tremendous hit as guest soloist with the Detroit Symphony Orchestra under Wilfred Pelletier, on the Sunday Evening Hour, over a CBS nation-wide hookup Sunday, November 26. She sang six numbers, including three Negro spirituals and three operatic works.

To Appear At World's Fair



Journal and Guide 5-6-39
LORENZA JORDAN COLE, head of the piano department of the Tuskegee Institute School of Music, who will begin a series of concert engagements early in June.

Miss Cole is an outstanding pianist, having appeared both in this country and abroad. She has won unstinted praise from critics of the daily press and she has been warmly received by the public wherever she has appeared.

Her home is in California. She has been asked to appear in a recital at the World's Fair in San Francisco in August.

COMPOSES ANOTHER SONG HIT



Journal and Guide 4-24-39
Leon Rene, famous California song composer, wrote the song hit sung by Nelson Eddy in "Let Freedom Ring." It is called "Let Freedom Ring" and bids fair to become as popular as Rene's "Sleepy Time Down South." Rene is preparing to write stirring marches, battle songs and incidental music for the terrific action that will be seen in Million Dollar Production's new war epic, "The Life of Col. Young."

FRONTIERS CLUB OF OHIO THINKS 'RADIO PASTOR' ELIGIBLE

By J. EDWARD CHICHESTER
Staff Correspondent

COLUMBUS, O., Apr. 13.—The Rev. Glenn T. Settle, director of the nationally famous "Wings Over Jordan" radio hour, named as the possible recipient of the 1938 Spingarn award last week, when the Frontiers Club of Columbus, in a letter to the chairman, requested that a resolution be adopted from a resolution adopted several weeks ago, when he addressed the Frontiers Club in Columbus.

The action, which makes the Rev. Mr. Settle eligible for one of the highest honors in the nation, was taken by the club, which is the national organization of the Frontiers Clubs of America.

ley, president, named the "Wings Over Jordan" radio hour as one of the three most popular radio programs in the country, and declared, that no man in America has surpassed the Rev. Mr. Settle's contribution to practical education in inter-racial understanding and interpretation of Negro life.

The letter, carrying the nomination, read in part: "The 'Wings Over Jordan' program has done more to soften southern white prejudice, gain wholesome respect for Negroes and draw all races and creeds together, than any other thing in recent years."

"In a world torn by racial and national hatred, any great force for tolerance and understanding must be nurtured and cherished and deserves the highest reward our nation provides."

Referring to the letter, Mr. Bentley said: "The Frontiers Club of Columbus is obligated to take the leadership in gaining recognition for this service to the nation. Affiliated Frontiers Clubs and other civic organizations are being urged to support."

Savannah, Ga., Press
April 22, 1939

SPIRITUALS CHORUS TO SING TOMORROW

Concert at St. Paul's Methodist Church.

For benefit of colored community recreation center located at Arnold street and Oglethorpe avenue, there will be a singing concert tomorrow afternoon at 4 o'clock at St. Paul's African Methodist Episcopal Church, presented by a volunteer glee spiritual chorus. The chorus is directed by William Glover, WPA music director. The public is invited, and a section will be reserved for white persons. The church is located at West Broad and Maples streets. Rev. R. A. Lark is pastor.

It is hoped there will be a large attendance and that an appreciable sum will be realized for support of the community center on the east side. The WPA furnishes recreation leaders for the center. Funds for operation of the center are furnished by the Colored Citizens' Recreation Council, of which Frank Callen is chairman, and which was organized in December.

Roanoke, Va., World News
April 19, 1939

Negro Chorus To Sing Here

In celebration of its fourth anniversary, the Norfolk and Western Colored Male chorus will present the A. & T. college men's glee club and a cappella choir, noted negro male and female chorus of 35 voices, in a concert at the Roanoke auditorium, Friday at 8 p. m.

The Agricultural and Technical college singers of Greensboro, N. C., represent one of the highest achievements in ensemble work among college groups in America, according to the opinions of many critics as well as appreciative audiences.

Their repertoire is representative of the whole range of choral art from the masters of the 16th century to the present. Authoritative sources claim that "these are sung with a vigor and a freshness which bespeaks love and understanding. The folk songs of their own group, both sacred and secular, are highlighted by sensitiveness of interpretation, subtlety of rhythm and a poignancy so characteristic of the best in negro voices."

Since their organization, the men's glee club and a cappella choir have made over 95 concert appearances before audiences in Tennessee, Maryland, Delaware, North Carolina, Virginia, Pennsylvania and the District of Columbia. They are under the direction of

Warner Lawson, well-known concert pianist and head of the music department at A. & T. college.

May 1935 saw the first organization of the Norfolk and Western colored male chorus, under the direction of H. Hamilton Williams, in cooperation with Dr. Clark Hagenbuch, N. & W. recreational director, and Bernard Cook, general foreman of the Roanoke shops. Edward C. Logan, of the electrical shop, is the present director.

The N. & W. singers have presented more than 50 public concerts, a number of which have been given at colleges, including V. P. I., Emory & Henry, and Radford State Teachers college.

In addition to A. & T. selections, the group of 34 N. & W. choristers will sing several spirituals. Tickets at nominal prices will be on sale at Hobbie Bros. and the Grand Piano company. Sections will be reserved for whites.

Jackson, Miss., News
April 19, 1939

NEGROES SING OLD FAVORITES HERE TONIGHT

A program of songs centered about negro and Southern scenes will be heard tonight when the popular negro organization, "Songs of the Soul," opens its second annual festival at the city auditorium at 8 o'clock.

"Lord Have Mercy," the theme song of the organization, will open the program. Against a background of cotton, there will next be a scene in pantomime, with the song, "Dixie." "Old Black Joe" will be dramatized by Johnnie Shinault, bass soloist with the group.

Robert Bufkin, first tenor, will sing the ever-popular spiritual, "Nobody Knows De Trouble I See," and Mary Purvis, soprano, will take the lead in several camp meeting scenes. Lillie Hudson Dale, mezzo, will lead other Southern songs and scenes.

Proceeds from tonight's program will help the group along to New York, where they have been invited to appear on the World's Fair program. A percentage will also go to the William Johnson Community Center of Jackson.

These native-born, innately musical singers have been splendidly directed, so that their voices retain the spontaneous charm and seeming lack of tutoring which is the beauty of the negro voice. They

are rapidly gaining a reputation for performances that are original and truly musical.

Anslem J. Finch, well-known negro writer and educator who lives at Brandon, is manager of the organization. Finch is very active in inter-racial relations work, and received his doctor of law degree from Shorter college in Little Rock, for "meritorious service" in this field.

Greenwood S. C. Index-Journal
April 29, 1939

N. C. Negroes Asked To Sing At Capital

GOLDSBORO, N. C., April 29 (AP)—Mrs. Franklin D. Roosevelt has invited the Dillard high school glee club, musical organization of the Goldsboro negro high school, to appear at a veterans' garden party in Washington, D. C., May 18.

H. V. Brown, principal, announced receipt of the invitation today. He said it had not been decided whether the trip could be made.

The club, composed of 40 voices, will go to Newport News, Va., Monday for a recital.

Sparta, Ga., Ishmaelita
April 20, 1939

PIANO RECITAL TO BE GIVEN AT NEGRO A. & I. SCHOOL FRIDAY

The music department of the Sparta A. & I. School will present Daniel Grant, music teacher of the school in a piano recital, Friday night April 21.

He will play the three groups, consisting of compositions from Chopin's preludes, Bach, Beethoven and an arrangement of Rosary, by Nevin, one of his arrangements.

The public is invited. The Glee Club will also render a few selections of spirituals.

No admission charge.

Roanoke, Va., World News
April 28, 1939

nous Negro Baritone Sing Here Tonight

His appearance sponsored by the business and industrial departments of the Y. W. C. A., Clyde Barrie, famous negro baritone, will give a concert at the Academy of Music this evening at 8:15 o'clock.

The singer's program will be varied, including both light classical songs and negro spirituals.

Barrie is widely known over this country for his appearances on the Columbia Broadcasting system.

Roanoke, Va., World News
April 27, 1939

Negro Baritone Will Give Concert at Academy of Music Tomorrow

Clyde Barrie, negro baritone who ranks high among the singers of the day as a talented concert soloist, recital artist and radio celebrity will appear at the Academy of Music tomorrow evening at 8:15 o'clock under the auspices of the Business and Industrial departments of the Y. W. C. A.

The first of his race to be accepted by a major network as a regular concert artist, Barrie now sings regularly over the Columbia Broadcasting system. Among the programs on which he has appeared are: The "Show Boat" program of 1935, on which he was baritone soloist; the World Peaceways programs in 1935; and as soloist for the Columbia Symphony orchestra.

Barrie is a native of New York City, where he was educated in the public schools. His early musical training was received at the Jackson school of music.

The singer's program at the Academy will be varied, and will include both light classical songs and negro spirituals. The concert will open with two songs by Handel, "Hear Me Ye Winds and Waves", and "Si Trai Ceppi". On the second section of the program will be "Wohln", by Schubert; "Zueignung", by Strauss; "Ecce Homo" and "Tanzlied", by Trunk, and "Der Ton", by Marx. "Vision Fugitive", from "Herodiade", by Massenet, will conclude the first half of the program.

Following the intermission, Barrie will sing "The Cloths of Heaven", by Dunhill; "Sigh No More", by Alkin; "Unmindful of the Roses", by Coleridge-Taylor; and "Minor and Major", by Spross.

The concluding numbers will be negro spirituals: "I Mus' Keep A' Moverin'", by Harrington; "Little David", by Brice; "Sweet Little Jesus Boy", by Mac Grimsey, and "Land of Degradashun", also by Mac Grimsey.

Tickets for the concert are on sale at Henebry's, Hobbie's, both branches of the Y. W. C. A. and Y. M. C. A., and a number of other stores.

Nashville, Tenn. Banner
April 28, 1939

Negro Tenor To Sing In Nashville Recital

Luther King, Negro tenor, will appear in a recital at the War Memorial Auditorium Thursday, May 18, under the auspices of the National Association for the Advancement of Colored People, it was announced today.

King received his early training in Cleveland Music School. Later, while working in New York City, he was awarded a scholarship and studied in that city. King has appeared in the all-Negro opera, "Tom Tom," and has sung with the Fisk University Jubilee Singers.

Charleston, S. C. News & Courier
May 24, 1939

Good Old Southern Custom

Always it has been a custom in the South for white people to call in colored people of a musical turn to help them entertain friends, and it is to be hoped that no Southerner will be so silly as to say or think anything strange of the Roosevelt family calling on Marian Anderson, the talented colored contralto, to sing at the White House for King George and Queen Elizabeth.

Statesville, N. C. Daily
May 25, 1939

FIRST LADY'S GIFT HELPS NEGRO SINGERS

Goldsboro, May 24.—A gift of \$100 from Mrs. Franklin D. Roosevelt enabled the glee club of the Goldsboro Dillard high school, negro, to remain an extra day in Washington, where they went to sing at a veterans' garden party on the White House grounds Thursday afternoon. They went at the invitation of Mrs. Roosevelt.

The 35 boys and girls and several teachers from the school made the trip on money donated by white and negro citizens at Goldsboro. Mrs. Roosevelt's gift gave them the opportunity to spend another full day sight-seeing the capital.

Sumter, S. C., Daily Item
May 23, 1939

Singing For Votes

Marion Anderson, Negro Contralto, Will Appear on Program For King and Queen

Washington, May 23.—(AP)—Marian Anderson, negro contralto, who sang an open air concert here on Easter Sunday after being barred from the DAR's Constitution hall, will sing for the King and queen of England at a White House dinner June 8.

Mrs. Roosevelt disclosed today that Marion Anderson and Lawrence Tibbett, Metropolitan opera tenor, would appear on a musical program designed to show the origins and the heights of American music and talent.

A WPA-trained negro chorus which sang for President Roosevelt at Chapel Hill, N. C., will present spirituals and native tunes.

Sixteen square dancers from Asheville, N. C., will perform, accompanied by four girls from Coon Creek, Ky., who will play and sing mountain songs and ballads of English origin.

Special interest attached to the selection of Marian Anderson for the White House conference because of the nation-wide controversy which developed after she was barred from the D.A.R. hall and permitted to sing in a capital high school auditorium under certain provisions which negro sponsors refused to accept. She later sang from the steps of the Lincoln memorial.

Mrs. Roosevelt reached into another phase of American lore for the entertainment at a picnic to be given King George and Queen Elizabeth at Hyde Park, June 11. She said Princess Te Ata, an Oklahoma Indian girl, would tell stories and legends. She said there was a possibility that a negro quartet would sing at the picnic, but there would be no formal entertainment.

Mrs. Roosevelt said the picnic menu would include the usual things—soft drinks, beer, coffee, cold ham, cold turkey, sandwiches, salads and strawberry shortcake, made with biscuit dough, if she can get the strawberries.

Whether hot dogs are served will depend upon the weather, she said.

Pensacola, Fla. Journal
May 28, 1939

Colored Singer Tops DAR Head At Royal Party

WASHINGTON, May 27.—(AP)—Marian Anderson, negro singer, appeared today to have a better chance than the head of the D. A. R. of being presented to the king and queen of England.

The contralto, who was excluded from the D. A. R.'s Constitution hall early this year, will sing for their majesties at a White House musicale, and it is the custom to present artists at White House concerts to the president, first lady and chief guests of honor.

Mrs. Henry M. Robert, Jr., president-general of the D. A. R., is among 1,300 guests invited to the British embassy garden party. At this fete, only a few individuals will be drawn out of the crowd for presentation by Ambassador and Lady Lindsay to the king and queen.

Greensboro, N. C., Record
May 10, 1939

Problems of American Composers Discussed

Dr. R. Nathaniel Dett, professor of music at Bennett college and internationally known composer, was the speaker at the A. and T. chapel program Wednesday morning. The program was sponsored by the Sphinx club, an organization made up of pledges to Alpha Phi Alpha fraternity.

As a special tribute to the speaker, the A. and T. college a cappella choir sang Dett's "Listen to the Lambs", which was the first negro spiritual developed as a finished form of choral art.

Dr. Dett spoke of the problems facing the American composers. He said that the cost and difficulty of obtaining an education for this field of endeavor was prohibitive. This became an important problem, he said, because the monetary returns of actual composition amount to only 1 cent a week for each American composer of works other than popular pieces. Thus, he concluded, a person should only enter the field of composition if he is determined to make it a labor of love and interest.

Raleigh, N. C., News & Observer
May 23, 1939

ROYALTY TO HEAR TAR HEEL VOICES

Negroes from Chapel Hill and Dancers from Asheville Going to White House

Washington, May 22.—(AP)—Marian Anderson, Negro contralto, who sang an open air concert here on Easter Sunday after being barred from the D. A. R.'s Constitution Hall, will sing for the King and Queen of England at a White House dinner June 8.

Mrs. Roosevelt disclosed today that the Negro singer and Lawrence Tibbett, Metropolitan opera tenor, would appear on a musical program designed to show the origins and the heights of American music and talent.

A WPA-trained Negro chorus which sang for President Roosevelt at Chapel Hill, N. C., will present spirituals and native tunes.

Sixteen square dancers from Asheville, N. C., will perform, accompanied by four girls from Coon Creek, Ky., who will play and sing

mountain songs and ballads of English origin.

Special interest attached to the selection of Marian Anderson for the White House conference because of the nation-wide controversy which developed after she was barred from the D. A. R. hall and permitted to sing in a capital high school auditorium under certain provisions which Negro sponsors refused to accept. She later sang from the steps of the Lincoln Memorial.

Mrs. Roosevelt reached into another phase of American lore for the entertainment at a picnic to be given King George and Queen Elizabeth at Hyde Park, June 11. She said Princess Te Ata, an Oklahoma Indian girl, would tell stories and legends. She said there was a possibility that a Negro quartet would sing at the picnic, but there would be no formal entertainment.

Mrs. Roosevelt said the picnic menu would include the usual things—soft drinks, beer, coffee, cold ham, cold turkey, sandwiches, salads and strawberry shortcake, made with biscuit dough, if she can get the strawberries.

Whether hot dogs are served will depend upon the weather, she said.

IRON CLAD RULE BROKEN!

Marian Anderson the Cause!

6-27-39
Marian Anderson caused several hundred members of the studio audience at a recent broadcast of NBC The Circle to break the only iron clad rule on that informal program. At the start of the broadcast, the audience was warned not to applaud any performer. When Miss Anderson completed her first song, the audience forgot the rule, and broke into thunderous applause. Before they realized it, every member of the cast and production staff joined in, topping the show completely.—Cincinnati Examiner.

A STUDY OF JAZZ

An Examination of Origins and Nature of An American Popular Art

By OLIN DOWNES
A BOOK worth reading care-then known as "ragtime" rhythm. fully, since it is a serious and well considered study of the origins and nature of an essentially American popular musical form, is Mr. Winthrop Sargeant's "Jazz, Hot and Hybrid," published by Arrow Editions of New York. This is the work of a musician and not a topical writer. It is informative and interesting, and not merely flippant. To read is to perceive the genuine importance of the subject, and to discover a good many things not commonly known, or reflected upon, concerning it.

Mr. Sargeant begins with a chapter of inquiry. For the past forty years jazz and its nominal successor, swing, have been a process of development where we interpolate, as personal testimony to the evolution of the style and its place in the public estimate, a recollection of the year 1911, when the Boston Symphony Orchestra fearfully played Henry F. Gilbert's "Comedy Overture on Negro Themes," after hesitating long and cautiously over its first theme, cast in what was only with the advent of Gershwin was it respectable for musicians to fish in the muddy waters of "popular" melody. * * * Some of the changes in the popular product, as Mr. Sargeant remarks, have been nominal rather than significant, in some instances only matters of terminology. "Our remote ancestors of the Nineties danced the cake-walk, whose prim, four-square rhythms showed the tell-tale symptoms slightly but perceptibly. From the turn of the century up to the beginning of the World War the country was swept by the curious pianistic art of rag-time. The appearance of the 'blues' in the late pre-war years brought a definite change in the dominant popular idiom, left the way open for the 'sweet,' song-style jazz of the post-war period. In 1935 a so-called 'hot jazz' spread, threatened for a time to sweep song-style jazz from popularity, brought the tastes of urban sophisticates back to a type of jazz

that had graced the dives of Memphis and St. Louis even before our cake-walking ancestors first got the infection."

The evolution in the make-up of dance and entertainment bands is ascribed by Mr. Sargeant as one of the reasons for important stylistic and technical alterations of jazz music. In serious musical composition it seems to have been the great composers who made demands which had to be accepted and acted upon by the makers of instruments: thus the influence of Beethoven himself upon the evolution of the modern piano; or that of Wagner upon the orchestra. Their musical ideas compelled the world to catch up, mechanically and technically, with their vision. They wrought, like architects, or sculptors, for all time, and fixed immutably the forms of their creations on music-paper. But the essence of jazz and of swing is improvisation by musicians untrained and not in the habit of serious thought about their art. They adapt themselves to conditions of work and play, and cut the suit to fit the cloth. As the numbers and make-up of bands and other instrumental media change, in response to practical conditions and public demand, so does the style of the music. "Ragtime, for example, reflected an era of player-pianos and barroom ditties, a period when most American towns had their own theatrical troupes, their own writers of popular music. * * * The swing craze * * * owed at least a part of its ascendancy to the development of the phonograph. Where ragtime had appealed to amateur pianists and singers, the jazz of the Nineteen Twenties became highly professionalized."

These changes, however, says Mr. Sargeant, have been perceptible more in urban than in rural centers. "Commentators distinguished vital differences between the ragtime of 1910, the jazz of 1920 and the swing of 1935. But old-timers who heard Ben Harney's piano playing at Tony Pastor's in 1897 swear that it sounded much like Fats Waller's 1935-vintage swing pianism."

A great deal of the historian's difficulty in tracing the past of our popular dance music is the fact that what is printed by the publishers is so inadequate as an indication of what was actually played. This holds true from early decades. A modern example of the problem is familiar to any one who heard the late Gerswhin play his own music,

and then bought it at the music shop. The song in the printed version was a skeleton, and nothing more, of what happened when George played it. And so, as Mr. Sargeant remarks, with the versions of the old minstrel songs. "If the Eighteen Forties had had the benefit of the gramophone, we might have had a very different and much more accurate idea of what early Afro-American entertainment music sounded like. Those who can remember the final decades of minstrelsy seem agreed that minstrel music was characterized by something of the spontaneity and rhythmic vitality that has always been associated with the music of the

Negro." And he notes the influence of the negroid syncopation in that wonderful American tune, of unrevealed origin, "Zip Coon," alias "Turkey in the Straw."

Then there is the interpenetrating influence of jazz and the dance. "Jazz begets dancing, and the dancing that is associated with it exhibits certain esthetic and rhythmic similarities to the performances of its musicians. In its simplest form this dancing may amount merely to unconscious nodding or foot-jiggling on the part of some one listening to a jazz performance. It passes to a somewhat more picturesque stage in the vacant-minded, hypnotized 'shagging' of the adolescent 'jitterbug,' whose pseudo-primitive orgies have been a feature of the swing fad." This reacts upon the music.

Then comes the influence of the professional arranger, the song-merchant, and their allies. A good deal that is of importance happens here. A "feeble specimen of the tunesmith's art may reach the hands of a clever arranger with a fund of practical musicianship and a good ear for instrumental effect. This gentleman will dress it up with adroit devices of modulation and instrumentation, giving it a semblance of extended form and forestalling its inherent monotony with various recipes for contrast." And here, probably, is the most fertile source of those harmonic additions to our jazz idioms which palpably come from highly sophisticated musical circles in Europe. The arranger knows the composer's technique and has frequently played or studied modern operatic and symphonic scores. In fixing up the tune he puts in some consecutive sevenths and augmented triads, if his knowledge is no more up-to-date than Debussy, or polytonal harmonizations, if he is aware, as he is likely to be, of more advanced

methods of composition. And so our popular music absorbs from here, there and everywhere exotic musical material, and thus enriches itself, while remaining a popular expression.

Of course, the players do not let the matter stop there. They do not follow the arranger's notes, as the great symphony orchestras must follow the smallest indication on the page before them. No. "They worry and cajole the rhythms and phrases of their solos, extemporizing here and there, introducing 'breaks' (or short improvised cadenzas) of their own devising, and otherwise ornamenting the printed skeleton that has been provided for their collective guidance."

There can be no accurate notation, even for the performance of a modern swing band. The performers often glide through, or deliberately emphasize, intervals smaller than that of the half-tone they play deliberately off key; they make the boldest and often crudest harmonic combinations. They have no scruples or inhibitions in so doing. The creative treatment of a tune on however low a plane is expected of them.

There are chapters on every aspect of jazz, its origins in different lands, its stylistic elements and relations to modern esthetics. There is a very extensive bibliography on the subject. Mr. Sargeant has done a service in compiling this book, and he has done so in a way that is original and interesting.

Atlanta Constitution
June 4, 1939

NEGRO GRADUATES WILL HEAR RECITAL

**Graham Jackson To Give
Musical Program Before Exercises.**

A half-hour organ recital by Graham Jackson, Atlanta negro musician, will precede the baccalaureate exercises for the graduating classes of all the negro schools in the city, to be held this morning in the city auditorium.

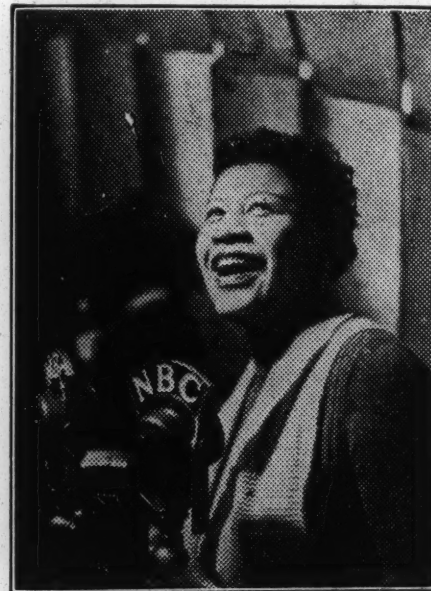
The musical program will begin at 10:30 o'clock and the formal exercises at 11 o'clock. The first part of Jackson's program will be devoted to popular classics, the second part to famous hymns of several nations.

Present will be 500 graduates of Booker T. Washington High school; 800 colored junior high

school pupils, and 700 elementary school children. A choir of 400 voices, directed by Essie M. Groves, musical instructor of Booker T. Washington school, will sing during the exercises.

For the first time in the history of negro education in Atlanta, a woman, Stella Brooks, professor of English at Clark University, will give the baccalaureate address. She will be introduced by Dr. M. S. Davage, president of Clark. Invocation will be given by Bishop R. K. Burrus, president of the National Churches of God, Holiness, and the Rev. G. D. Kelsey of the School of Religion, Morehouse College, will read from the Scriptures. The Washington High school band will play for the processional and the recessional.

**AT REVERE PLAZA
WITH BAND, AUG. 28**



ELLA FITZGERALD

**THUMBNAIL SKETCH OF ELLA
FITZGERALD**

Ella Fitzgerald, who will appear with the famous Chick Webb Orchestra at Revere Plaza on Aug. 28, was born in Newport News, Va. on April 25, 1918. Part of her earlier years were spent in a New York orphanage. Her outstanding talents brought her swift recognition and her first professional engagement brought about the immediate and extremely fortunate tieup with the late Chick Webb and his famous orchestra. She was heard by the great drummer at an "Amateur Night in Harlem" program. Despite the fact, that at the time, her inexperience and apparent lack of ability were against her, her extraordinary ability was instantly recognized by the genius of Webb. She is now acclaimed to be the nation's most outstanding songstress.

Benny Goodman is reputed to have

offered her a salary of an amazing high figure in an effort to persuade her to join his organization. Ella feels she owes her present reputation entirely to the guidance, and unceasing activities of her first sponsor and guardian, the late Chick Webb. And nothing would persuade her to alter her association with this band.

Songs made famous by Fitzgerald are "Goodnight My Love," "My Last Affair," "You Showed Me the Way," and "A Tisket a Tasket," which incidentally, was also written by her. She is a consistent "Best seller" for the Decca Record Company. Ella is a magnificent dancer and a superb "Jive Artist." The boys in the band know her as an excellent sport and a real pal. Collectively and wholeheartedly they pay her generous tribute as the Nation's "First Lady of Swing." Ella was starred on the Lucidin air program during the winter of 1936 and also won great acclaim on the Camel program with Benny Goodman.

Newport News, Va. Press
May 4, 1939

"The Engulfed Cathedral" and "Gollivod's Cakewalk;" the "Summerland" of the modern Negro composer, William G. Still; and Liszt's "Petrarch Sonnet No. 125" and "Rigoletto Paraphrase."

At the school she will play the Handel number, the Chopin "Nocturne" and "Polonaise," the "General Lavine Eccentric" and the other two Debussy numbers mentioned; the Still number; Rachmaninoff's "Prelude in C-sharp minor;" and Lecuona's "Malaguena."

The pianist is a native of Atlanta. She is a graduate of Spelman college, a graduate and postgraduate of the Institute of Musical Art, Juilliard School of Music; and spent the summer of 1936 in the Mozarteum Academy at Salzburg, Germany (formerly Austria) on a scholarship from the Drama League of America. She attended the world student Christian federation session that summer in Bulgaria.

Josephine Harreld has received high praise from music critics in this country since her return from Europe.

Atlanta Pianist Triumphs In Peninsula Recital

NEWPORT NEWS, Va.—That lovers of the finer artistic, cultural things of life which finds ultimate expression in music are increasing rather than waning in the Peninsula, was again in evidence Friday night last when several hundred people attended the recital of Josephine Harreld, youthful Atlanta pianist, at the Shipyard Community Center.

The artist lives up to the high tributes paid her by music critics all over the country. Her repertoire included some of the finest and most beloved compositions of Chopin, Debussy, Rachmaninoff and Liszt. Her technique was as remarkable as her powers of concentration and her exposition of the artistic and poetic. There was not a dull moment from the time she opened with Scarlatti's "Sonata in A," to her closing encore, Rachmaninoff's "Prelude in C Sharp Minor."

The evening's entertainment was enriched by Miss Harreld's brief historical sketches of the compositions and their authors, supplemented by her poise, deportment and arresting personality. Included among her numbers was "Summerland," by William Grant Still noted Negro composer who was chosen to write a theme song for the New York World's Fair.

Miss Alma Wilson, on behalf of the Newport News Teachers League,

sponsor, presented the artist with a large basket of assorted flowers after the closing number amid prolonged applause of the audience.

Miss Harreld had a jolly time Friday morning when she played several numbers for the students of Huntington High School at their regular assembly hour at the Shipyard Community Center, asking several questions of music students in a friendly test of their elementary knowledge of the history of music and some composers.

After the night program, Miss Harreld was guest of honor at a reception tendered her by the teachers in the cafeteria of the Huntington High School.

Durham N. C. Morning Herald
April 20, 1939

State Negro Music Contest Tomorrow

Large Number Of Schools Will Be
Represented In State-Wide
Event Here

A state-wide music contest for Negro high schools will be held tomorrow at the Hillside Park high school and at the North Carolina College for Negroes here.

Day sessions, at the high school, will include:

Solo events at 9 a. m.; girls trios at 11 a. m.; junior choruses at 12 o'clock noon; mixed quarters at 2 p. m.; glee clubs at 3:30 p. m.

Evening sessions will be at the B. N. Duke auditorium at N. C. C. N. and will include instrumental solos, male quartets, and mixed choruses.

Participants in the contest are expected from Oxford, Raleigh, Rocky Mount, Chapel Hill, Hickory, Lexington, Henderson, Greensboro, and Charlotte.

Nashville, Tenn. Banner
April 20, 1939

Fisk University Choir To Present Varied Program

The program to be presented by the Fisk University Choir of seventy voices on Friday evening at 8:15 in Fisk Memorial Chapel contains representative works from the Sixteenth Century to the modern period. This choir which was the first choral group in the State of Tennessee was organized fifty-eight years ago by Adam K. Spence, professor of English at Fisk.

The singers will give "In Ecclesiis," by Giovanni Gabrieli, a member of the Venetian School, and by way of a lighter and more vivacious style, the Liebeslieder of Opus 52 from Johannes Brahms. The poetry of these love songs was taken from George Daumer's "Polydora."

The choir will present a group of modern choral compositions, some of which are new to America. For women's voices, Poulence's "Litanies" will be heard for the second time in America.

The anthem of John Work, a member of the Fisk music faculty, entitled "For the Beauty of the Earth," will be heard.

"Wyndore," a wordless composition by Avril Coleridge-Taylor, the

gifted daughter of the noted English musician, Samuel Coleridge-Taylor, will be heard for the first time in America. It is music in the impressionistic style with delicate nuances and colorful harmony. The final composition is by Vaughn Williams, a member of the modern English school. In "Lord, Thou Hast Been Our Refuge," Vaughn Williams goes back to the

PLAYS TWICE FRIDAY

Josephine Harreld, 23-year-old Negro pianist, will be heard here at the Huntington Negro high school at 10:30 Friday morning and at the Negro recreation center at 8 Friday night. The public performance at night is sponsored by the Newport News Teachers' league, of which Lutrelle F. Palmer, Huntington principal, is president.

RECITAL SPONSORED BY NEGRO TEACHERS

Josephine Harreld, Pianist, to
Present Two Programs Friday
Morning and Night

Josephine Harreld, 23-year-old Negro pianist, will appear here twice Friday in programs of classic and

modern music, it was announced yesterday by Lutrelle F. Palmer, principal of Huntington Negro high school and president of the Newport News Teachers' league. Both programs will take place at the Negro recreation center, Thirty-fifth street and Orcutt avenue. She will play a brief program at 10:30 Friday morning for the students of Huntington. At 8 Friday night she will be presented in a public concert by the Teachers' league.

The program at the public concert will include: Scarlatti's "Sonata in A;" Handel's "Harmonious Blacksmith;" Mendelssohn's "Variations Serieuses;" Chopin's "Prelude in M-major;" "Etude in C-minor;" "Nocturne in D-flat;" and "Polonaise in A-flat;" Debussy's

Marian Anderson

and the Pops Concert

An evening of Afro-American music at the Pops concert has been accepted by the colored people as the slogan of equality of all peoples inhabiting this beloved land of ours. For this same reason all the liberal forces among the white population have viewed this event with great sympathy. While the reactionary forces were foaming at their mouths with condemnation. The same reactionary forces that prevented Marian Anderson from singing in Washington hall have tried to use their influence to prevent us from having an Afro-American night of music at the Pops this summer. Silicious arguments such as placing an Afro-American night on the same level with that of a Hitler's murderous Nazi and a Mussolini's gangster Fascists were advanced to refuse us the evening.

But the united efforts of the colored and white representatives of the community have been finally crowned with success. We are going to have a Pops evening of Afro-American music on Monday, June 26.

Will we turn out in thousands in the same way as at M. Anderson's Washington concert and prove to our enemies that we are alive to the situation or shall we hang our heads in shame? The price of the evening was raised from \$1,200 to \$1,500 for obvious reasons and unless we fill the hall to capacity, we stand to lose money. Monday evening, June 26 is the honor test!

SAMUEL G. PAVLO, M.D.

Negroes to Appear in Constitutional Hall

Folk Festival To Be Held In Building Owned By D. A. R.; Washington Post Sponsors

WASHINGTON.—(ANP)—Negroes participating in the 16th Annual National Folk festival sponsored by the Washington Post, to be held in the sacred precincts of Constitution hall, owned by the D. A. R., are expected to prove one of the highlights of the program.

Hampton Institute dancers, the Creative Dance group, will demonstrate the Cakalele, and sing the song, "Dis Ole Hammer," "Nobody Knows De Trouble I See," and "Middle Passage."

Singers, the Cotton Blossom singers from Piney Woods, Miss.

will sing several numbers including "Joshua Fit de Battle of Jericho," "Hand Me Down My Silver Trumpet" as spirituals, and for work songs, "Pickin' Old Massa's Peas" and "Can't Get a Horse From Down Road." For the dance group, Charles Williams, director of physical education at Hampton, is responsible; for the singers, Mrs. Bertha Dishman is leader.

PHILIPPA IS GIVEN GOLD MEDAL BY MUSIC LEAGUE

Seven-Year-Old Daughter of the Schuylers Plays at the World's Largest Theater.

NEW YORK, June 15—Seven-year-old Philippa Schuyler played "The Curious Story" by Heller Sunday at the World's largest theater in Radio City and received a gold medal from the judges of the Music Education League.

Isabel Lowden, president of this 16-year-old organization, wrote Philippa telling her she was invited to play "The Curious Story," because in the four contests held during the spring, the judges had thought she played it better than almost any child they had ever heard. All their years of music that she made it "come alive." Philippa received a 100 in theory from the League and above 95 as an average in her performance. Last year, at six, Philippa received a silver medal from the League and was called from the audience during the presentation exercises without previous warning and asked to play. She was almost lost on the huge stage of Center the but she was nonplused. Barely, for she played a long Sonatina, was applauded enthusiastically, and gaily "ripped" from the stage. This unusual event got headlines next morning in the metropolitan press.

CALLED "PRECIOUS TALENT" BY GUILD

During Friday afternoon, June 9, of the same week-end, Philippa played a fifty-piece repertoire for another music group, the National Piano Teachers' Guild, and for the fourth consecutive time, got on the National Honor Roll.

At four, Philippa played ten pieces for them; at five, she played twenty-eight; at six, she played thirty-nine. This year's fifty tops all records, as she did also last year. Lealle Hodgson, judge, said that Philippa had a "precious talent."

Philippa will play a recital alone, as she has done in many eastern cities during the past season, at Duke auditorium in Durham, N.C., on June 23, arranged by Bessie Whitted and President Shepard of North Carolina State college.

YOUNGEST NEGRO COMPOSER IN EXHIBIT

Three of Philippa's little compositions have been published, out of 49 which she has written for the piano, and sold out their first edition. Arthur Spingarn's Ex-

hibit of Negro Composers at the Richmond N.A.A.C.P. conference the last of June, includes one of her pieces. Her compositions have received compliments from William Grant Still, W. P. Dabney of Cincinnati, and A. A. Adams, former bandmaster of the U.S. Army, now in the Virgin Islands.

STILL UNSPOILED DESPITE HONORS

Philippa has not been spoiled by all the publicity she has received. She has never seen any of it as her parents keep it in scrapbooks put away until she is many years older when she will not be influenced by it.

She gets her greatest kick out of composing for the pure joy of it unconnected with anything material.

Her next greatest fun is playing Bach Fugues blindfolded, jumping "hot pepper" with the rope or any game that is gay and daring.

A LITTLE NBC ARTIST

Philippa has been playing her own compositions over NBC's Coast-to-Coast-on-a-Bus program on Sunday mornings at intervals since she was five.

W.P.A. Exhibit By Negro Artists Seen By More Than 2000

WASHINGTON, D. C.—(ANP)

Two thousand spectators viewed the exhibition of 36 oil paintings, water colors and prints by Negro artists on the WPA Federal Art project, on display at the Howard University Gallery of Art until May 31.

Pennsylvania, Illinois, Massachusetts, New York and Ohio were the states represented in this collection which touched on a variety of racial and non-racial themes.

In commenting on the exhibition Russell C. Pauley, regional adviser, WPA art project, said: "This exhi-

bition brings out the genuine impression of the unhampered self-expression and sincerity have resulted in a realistic reaction, in art media, to present day American life, without apparent racial or other differences.

"The broad policy of the WPA art project which permits any competent artist on its rolls to work with freedom and sympathetic guidance, at last offers the opportunity for development of expressive cultural contributions by Negroes to fine arts.

"The time has come when the infusion of all elements in our civilization is being accomplished. No longer is Negro art apparent as such; human progress has assimilated in an exceedingly sound manner that each race has to offer in a truly American art."

Honored



DR. FREDERICK HAEI, director of music, Dillard University, who was honored last Monday by citizens of New Orleans with a special program of his own composition and presentation of a book of testimonial letter and purse. A reception followed the program.

Knoxville Tenn. Journal
May 23, 1939

Negro Singer To Entertain Royalty At White House

WASHINGTON, May 22 (AP)—Marian Anderson, Negro contralto, who sang an open air concert here on Easter Sunday after being barred from the DAR's Constitution Hall, will sing for the King and Queen of England at a White House dinner June 8.

Mrs. Roosevelt disclosed today that the contralto and Lawrence Tibbett, Metropolitan opera tenor, would appear on a musical program designed to show the origins and the heights of American music and talent.

A WPA-trained Negro chorus which sang for President Roosevelt at Chapel Hill, N. C., will present spirituals and native tunes.

Sixteen square dancers from Asheville, N. C., will perform, accompanied by four girls from Coon Creek, Ky., who will play

President Well Pleased With Dillard Glee Club

Group Acclaimed At Veterans' Garden Party

(Special to Journal and Guide)
GOLDSBORO, N. C.—Member of the Dillard High School Glee Club returned here last week thrilled with the memory of having shaken hands with the President of the United States and the nation's First Lady, following their appearance at the Veterans' Garden Party held at the White House in Washington on Thursday, May 18.

The group, directed by George Van Hoy Collins of Norfolk, former soloist with the Hampton Institute Choir, sang on a specially built platform on the White House lawn and was loudly acclaimed for their recital both by President and Mrs. Roosevelt, and the audience composed of many of the nation's political leaders and socialites. Mr. Collins, in his solo work, and the glee club, was accompanied by Ernest Hays, organist of Hampton Institute. Although an amplifying system been set up for the

singers, President and Mrs. Roosevelt remained in their automobile near the group during the entire recital. Afterwards the President and Mrs. Roosevelt complimented the singers and shook hands individually with the singers and the adults accompanying them.

When the program had been completed, members of the party were escorted by the head White House usher to the refreshment tent where they were served as the Marine Band played several selections.

The pupils making up the glee club were thrilled by the gaily uniformed men and beautifully gowned women for whom the spacious White House grounds formed a picturesque and beautiful setting.

The Glee Club later sang at the Armstrong High School and the Terrell Junior High School but had to refuse additional offers to sing because of lack of time.

Accompanying the group were: Prof. and Mrs. H. V. Brown, Mr. and Mrs. E. Williams, Dr. Dillard, Miss Rosa Gray, Mrs. Newkir and Mrs. Carnly, all of Goldsboro. Mr. Collins was recently guest soloist at Bennett College, Greensboro, N. C. He was accompanied by Dr. R. Nathaniel Dett, director of music at Bennett.

shortcake, made with biscuit dough, if she can get the strawberries.

Whether hot dogs are served will depend upon the weather, she said. The picnic itself will be abandoned for a party in the big house of Mrs. Sara Delano Roosevelt, if it rains.

Representative O'Toole (D. N.Y.), commenting on the forthcoming visit of the King and Queen of England, told the House today "It is well that we remember not to be overwhelmed by the presence of royalty and not to throw caution to the winds."

The New Yorker said the "flagrantly dishonest" diplomatic policy of Great Britain "makes the political philosophy of Machiavelli seem angelic or divinely inspired."

Mrs. Roosevelt said the picnic menu would include the usual things—soft drinks, beer, coffee, cold ham, cold turkey, sandwiches, salads and strawberry

SAYS SWING DOES HARM TO MUSIC

NEW ORLEANS, May 18—Prof. Kemper Harrel, Director of Music at Morehouse and Spelman Colleges, Atlanta, and Prof. Henry Jacobs, organist and choirmaster of Temple Sinai and Evangelical Baptist Church of New Orleans, led in the symposium on Music in the Religious services in connection with the Lower Mississippi Music Festival at Dillard University.

Prof. Harrel declared that a lot of harm is being done to the church music by too much swing and urge his hearers to swing back to the old standard church hymns. "How Firm a Foundation and a Mighty Fortress" has meant so much to the church through all of the years.

Mr. Jacobs declared that music must be about God to be considered church music. He also gave a demonstration on the organ stressing the technique of the choir master.

While in New Orleans, Prof. Harrel conferred with James E. Gayle Music Publishers and Dealers and discussed the types of music to be used in the World's Baptist Alliance meeting during the month of July in the city of Atlanta. Prof. Harrel is the World's Baptist Alliance Chorister and will have 1,000 voices under his direction.

PITTSBURGH PA POST GAZETTE
THURSDAY MAY 11 1939

The Cartwell Dawson Singers, who appear in concert at the Carnegie Library Hall, Homestead, on Friday night, May 26, sing William L. (Tuskegee Institute) Dawson's "Aint-a-that Good News" on KQV at 8 o'clock. Composer Dawson is a cousin of Walter M. Dawson of the Cardwell Dawson Singers.

Mrs. Roosevelt Endorses Marian Anderson Mural

WASHINGTON, D. C., May 25—Expressing approval of the drive to raise a fund for a mural commemorating Marian Anderson's Easter Sunday concert, Mrs. Roosevelt recently asserted in her column, "My Day," that this seems to me a fine occasion to commemorate and I'm sure his (Edward Bruce's) idea will meet with an enthusiastic response.

Organized by Edward Bruce, chief of the section of Fine Arts, Procurement Division, of the Treasury Department, the Marian Anderson Mural Fund committee is appealing to the youth of the country for contributions of pennies, nickles and dimes with which to defray the expense of executing and installing in the Interior Department a mural depicting Miss Anderson's triumph here.

Adults as well as school children and other young people are invited to send contributions either individually or through their organizations, to the committee's treasurer, Jesse H. Mitchell, president, Industrial Bank of Washington, Washington, D. C.

Under the caption, "A Mural Painting of an 'Unforgettable Scene,'" Mrs. Roosevelt wrote in her column:

"A letter from Mr. Edward Bruce, chief of the Section of Fine Arts in the Treasury Department, tells me of a project which he is starting. He was so impressed by the singing of 'America' by Marian Anderson in front of the Lincoln Memorial on Easter Sunday that he felt 'the solemnity, grandeur and challenge of that moment' should be captured for posterity.

"He is raising a fund to which he is asking every youngster who can afford it, as well as their elders, to contribute pennies, nickles and dimes, in order to have a mural painted of what he considered 'an unforgettable scene.' This seems to be a fine occasion to commemorate and I am sure his idea will meet with an enthusiastic response."

Nashville, Tenn. Tennessean
May 16, 1939

FISK CONCERT

Jubilee Singers to Appear Tonight
at Memorial Auditorium

The Fisk Jubilee Singers will appear in concert in War Memorial Auditorium at 8 o'clock tonight under sponsorship of the Central High School Men's Club.

Proceeds from the concert will be used to purchase uniforms for the Central High band, which won second place in the district contest at Clarksville several days ago, according to W. S. Fisher, club secretary.

The Rev. William J. Faulkner, dean of men at Fisk, will participate in the program with the narration of a number of animal stories.

Nashville, Tenn. Banner
May 11, 1939

Organ Recital Slated At Fisk University

An organ recital will be held in the Fisk University Chapel at 4:15 o'clock Sunday afternoon with Arthur R. Crowley, university organist, giving a number of selections by noted composers.

The program will include compositions by Reger, Dupre, Edmundson, Simmonds, and Vierne. The University Choir, under the direction of Harold C. Schmidt, will assist in the recital and will present modern choral works by Poulenc from the famous "Group of Six."

The public is invited to attend the recital.

Nashville, Tenn. Banner
May 15, 1939

Fisk Group Gives Louisville Concert

The Fisk Jubilee Singers returned to Nashville this morning from Louisville where they gave a concert Sunday afternoon in Memorial Auditorium with Roland Hayes, prominent Negro tenor and former Fisk student.

The program was sponsored by the Zeta Phi Beta sorority, national organization of Negro women. The famous Negro singers sang eight well-known spirituals and two other selections, Rogers' "A Star" and "L'Heure Exquise" by Gilbert. They were accompanied by Robert Hemingway, pianist.

The Louisville concert was one of several individual programs on which the Nashville group has appeared this year. A tentative tour is now being discussed for the summer months.

Philippa Schuyler To Get Gold Medal Award of Music Education League

This year, Harlem's gold medal winner in the annual competitions held by the Music Education League is Philippa Duke Schuyler, the little daughter of Mr. and Mrs. George Schuyler of 320 Manhattan avenue.

She will be presented with her gold medal at Center Theatre, Rockefeller Center on Sunday afternoon, June 11, at the League's sixteenth annual presentation of awards which will be preceded by a musical program in which Philippa will participate, performing "A Curious Story" by Stephen Heller, one of the three compositions she played on the occasion of her winning the gold medal in the elementary grade B class. Her other numbers were a Bach Prelude and a Sonata by Gurliett.

But Philippa, who will not celebrate her eighth birthday until August 2nd, is not only a very imaginative little performer whose interpretations betray fine poetic feeling, humor and rare intelligence. She is also a composer and already has to her credit forty-nine compositions, the latest of which "At the Circus" records her impressions of the Ringling Brothers Circus which she witnessed at Madison Square Garden last month. Her fiftieth composition on which she is now working will seek to preserve in musical form her impressions of the World's Fair which she has already visited three times, and as she has lost her heart to Little Miracle Town and The Mistakes of Nature, they will doubtless hold an important place in her musically preserved impressions of the Fair. Perhaps radio fans will have an opportunity to hear this composition over the air, as Philippa is frequently requested to play her original compositions by the National Broadcasting Company on their Coast-to-Coast-on-a-bus program.

All of this unusual child's compositions are based on impressions of her everyday life, and bear such titles as "The Goldfish," "The Wolf," "The Cockroach Ballet," "The Doll's Party"—compositions which were written when she was scarcely more than four years old. Later came a suite entitled "Impressions from the Arabian Nights" written after reading those wonderful tales, so stirring to the imagination of youth. Philippa's school life—she is a student at the Convent of the Sacred Heart, is reflected in "The Convent Garden" and "The Song of the Priest."

Sometimes she writes words to the compositions, but generally, the music is woven around a story which she will do in pantomime to the music she has written.

Improvisation is a passion with her. Her next greatest pleasure is playing Bach, especially a Bach fugue, blindfolded. But with all this, Philippa is a normal, natural, unspoiled little girl who loves to make doll clothes, and play at skipping rope and engage in any sort of sport requiring daring and ingenuity.

Harlem children who also will receive honors at Center Theatre are Joyce A. Denley accorded third honors Elementary Piano Grade A and Marjorie and Grace Fullerton piano ensemble pair accorded Second Honors in their class.

Other Harlem children who will receive either bronze or silver medals at the presentation of awards at Center Theatre include Marie E. Lee, Ruby Banks, Doris Scarlett, Gloria Irving, Elizabeth Gamble, Clarissa Kirtan, Clarine Mayfield, Russell Stevenson, Jean Stewart, Ada Mae Hales, Janet E. Childs, Juanita Reaves, Marie Northcroft and Charles Nearon.

Harlem teachers who have entered students in the present season's program of the Music Education League include in addition to Arnetta Jones, Philippa's teacher, Mrs. Carrie B. Overton, Miss Wisdom St. Bishop and Miss Doris Cunha.

The program at Center Theatre on Sunday afternoon, June 11 will open promptly at 3.30 o'clock. Tickets for the event at popular prices ranging from fifty cents to two dollars, are now on sale at the office of the Music Education League, 152 West 42nd street, New York City, Telephone WI. 7-2717.

Birmingham Ala. Age-Herald
June 15, 1939

NOTED SINGERS TO APPEAR HERE

"Wings Over London"
Unit To Render
Concert Tuesday

Gifted Columbia Network artists, "Wings Over Jordan," will sing for Birmingham music lovers in a program of Negro spirituals at 8:30

p.m. Thursday at the Municipal Auditorium.

The radio singers, 42 Negro voices, are heard each Sunday morning over Columbia stations. Originated in Cleveland, Ohio, by the Rev. Glenn T. Settle, the chorus has maintained regular radio engagements since its founding a year ago.

Singers of the group were selected from every part of the nation, and on the state Thursday night will be three Alabama artists, Olive Thompson, Martha Spearman, and Juanita Furnbanks.

Because of the large audience expected, the auditorium arena has been reserved for white patrons. Tickets are now on sale in box offices at E. E. Forbers, Temple Pharmacy, and at Your Cafe and Delicatessen in Bessemer.

Dr. J. M. Broady, pastor of the Sixth Avenue Presbyterian Church, will give the invocation, assisted by Dr. Henry M. Edmonds, pastor of the Independent Presbyterian Church and Dr. E. H. Wyle, pastor of the First Christian Church.

Hendersonville, N. C. Times-News
June 8, 1939

NEGRO MUSIC FESTIVAL SET

Jaycees to Sponsor
Recital by Choral
Group in June

A chorus of 100 negroes is rehearsing in preparation for a grand festival of negro music to be held here early in July.

Under the direction of George Leon Johnson, famous negro tenor and music director, the colored singers are rehearsing at the Zion church on Sixth avenue west and at the Star of Bethel church on Grove street.

Johnson has had years of experience in the field of choral music and was awarded a medal for 10 years of service for the National Recreation association. He has also work with the Y.M.C.A. and directed several music festivals in the vicinity under the sponsorship of the Asheville Chamber of Commerce.

A great deal of interest is being manifest by the colored citizens of Hendersonville and vicinity in the project and Johnson expressed his surprise at the great amount of musical talent found among the colored people.

Many of the grand old spirituals and beautiful southern melodies are being rehearsed by the

chorus and also some new and novel selections not heard often here. Johnson possesses an unusual tenor voice and leads the singers in their selections.

The Junior Chamber of Commerce is making plans to sponsor a recital of the negro choral group some time in June.

1,000 Negro Voices Will Blend In Spirituals at World Alliance

Constitution 7-24-39
Combined Choirs of Several Churches, Directed by Kemper Harreld, To Render Tunes With Touch of Plantation Days When Slaves Knew Harmony, Rhythm.

Negro spirituals with a touch of the plantation days when the slaves knew the harmony and rhythm will be revived for messengers to the Baptist World Alliance. There will be 1,000 negro voices blending harmoniously, dipping back into the soul of the spirituals, singing these old original tunes with rhythm, Kemper Harreld, director, has said.

The combined choirs of the negro churches of Atlanta as well as choirs from New Orleans, Chicago, Indianapolis, Macon and Savannah will swing low, then on the jubilee there will be hilarious songs with all feet patting and all stops out. As the program changes the tunes of the sorrow songs will call for more harmony, less volume, and the soul of the spirituals, the rhythm.

Hundreds of visitors to Atlanta next week for the nation-wide religious meeting will hear for the first time the voices of negroes blending together in the revival of the ancient songs of "Gone With the Wind" days.

Harreld to Direct.

These singers under the direction of Kemper Harreld, who is president of the National Association of Negro Musicians, and a professor at Spelman College in Atlanta, have worked for more than five weeks preparing programs that would not be just another attempt at the spirituals but selections that were traditional of the south.

All dressed in white, the singers will entertain Alliance messengers each night at Piedmont park when their unaccompanied voices will harmonize on the old tunes.

These Afro-American folk songs will be featured by women vocalists who will step to the microphone for special numbers. Several selections will be sung by men only.

Three Types of Songs.

The spirituals, which are sung softly, slowly, and with feeling; the jubilees, which are triumphant and loud with a fast tempo and a lively spirit; the sorrow songs which are more along the slow type with emphasis on the harmony, will be the three types of songs used at Piedmont park each night

by the group. Although the members of the large choir are of many different ages and varied educations and occupations, they all join together in recapturing the spirit of the older songs. Some of the singers are college professors or school teachers, others are taken from the more modest form of living and education, but all work, according to their director, as one body.

Out-of-state visitors and messengers as well as Georgians rolled into Atlanta for the formal rehearsal Friday night. Harreld said his lists for soprano and alto voices was closed Thursday, but those who sing bass were taken until the last minute Friday. The only difficulty that he has encountered in his preparations for the singing programs, Harreld said, was that there were more women's voices than men's, which made the harmonizing difficult.

Present Broadcast.

Last night the negroes broadcast over radio station WGST from 6:30 until 7 o'clock. Their program included selections which will be used all the week at the nightly performances at Piedmont park. Dr. George W. Truett, president of the Baptist World Alliance, was the principal speaker for the half-hour broadcast.

A typical program for the singing at the Alliance will include, according to Director Harreld, the following selections: Spirituals, "Swing Low, Sweet Chariot" and "Steal Away to Jesus;" jubilees, "Camp Meeting in the Wilderness," "Study War No More" and "I'm Goin' Down to the River Jordan;" sorrow song, "I'm So Glad Trouble Don't Last Always."

The Negro "Stephen Foster"

In the July "Etude" Appears the First Published Biography of James A. Bland, Famous Composer, By Dr. Kelly Miller, M. A.,

One of the Foremost Scholars of his Race — The Following Excerpt is of Vast Interest.

James A. Bland sprang from a long line of free colored people of Charleston, South Carolina. Allen M. Bland, father of James A. Bland, attended a school in Charleston, taught by Daniel Alexandria Payne, who afterwards became a bishop in the A. M. E. Church and founder of Wilberforce University. Young Payne was driven out of South Carolina because of his activity in teaching school for free Negroes, against the law and public sentiment. Allen M. Bland afterwards attended Oberlin College where, according to the Registrar's report, he was a student in the Preparatory Department from 1845 to 1848. James A. Bland's mother was born of free parents in Wilmington, Delaware.

Mr. Bland moved with his family to Flushing, Long Island, where James A. Bland was born October 22, 1854. The elder Bland, the father of twelve children was undoubtedly a man of intelligence and ambition. He was among the first college bred Negroes in the United States, having been graduated from Wilberforce University, and afterwards from the law department of Howard University. He was the first colored man to be appointed Examiner in the United States Patent Office.

Immediately after the war, Allen M. Bland moved to Washington, D. C., and occupied a dwelling in a row of houses built by General O. O. Howard, within a stone's throw of the Howard University campus. Thus young Bland was brought up within a shadow of the institution from which he finished his academic training. He attended the public schools of Washington, before transferring to Howard University,

where father and son were registered at the same time.

From his early years, James A. Bland was looked upon as a musical prodigy. At an early age, he organized a glee club which gave frequent concerts and was noted for serenading hotel guests and other distinguished residents of the national capital. John H. Lewis, a retired clerk of the Interstate Commerce Commission and director of the Amphean Glee Club, for many years a leading musical organization in this city, was a member of Bland's first quartet.

From Geller's "Famous Songs and Their Stories," published in 1921, we read that "When he grew older, a kindly Virginian secured him a job of page in our House of Representatives, but that left him little time for his much beloved banjo, so he abandoned the onerous duty of ministering to the wants of Congressman. He next sought to follow a minstrel career, where his instruments would serve him to good advantage. But, alas, Bland's color weighed against him, notwithstanding the fact that the minstrels, smeared with lampblack or burnt cork, were giving rather feeble imitations of the Negroes in their gayest moods. He haunted every minstrel performance that played in Washington and listened earnestly to the melodies sung by the white comedians, and it made him grin ironically. If his birth-right prevented him from performing, surely no exception could be taken to the writing of songs, and without any technical training to dull his sense of rhythm, he went in for song writing."

At the time when colored clerks were rushing into the government

department, as a result of the Civil Service Examinations, they formed a social organization known as the "Manhattan Club" the prototype of the present day "Mu-So-Lit-Club." At their meetings Bland was the star performer and was frequently called upon to render his own compositions, chief among which old timers especially remember the Christmas Dinner, which was copyrighted in 1889.

I learned from his chums and schoolmates in the public schools that young Bland was not particularly noted for any marked indications of ability in his studies; but he was active, vivacious and a leader of the groups with which he associated, and especially popular with the young ladies. He completed his academic training at Howard University in his eighteenth year, in 1873. His schoolmates at Howard have only faint recollections of his student days.

I wrote to Hon. J. C. Napier, former Registrar of the United States Treasury, who was a member of the law class of 1872, requesting his memorabilia concerning James A. Bland. Both he and his wife were students in the university at that time and readily recalled him in those student days; but they were unable to furnish any important information concerning him. Carry Me Back to Old Virginia was written in 1875. This song at once brought him into the notice of the musical world. About this time, Bland became a member of the minstrel troupe under the leadership of Billy Kersands, the famous Negro comedian, and held down one end of the stage while Kersands held down the other. He toured Europe as endman of the Kersands Minstrels and took England and Scotland by storm.

A PROLIFIC GENIUS

Mr. Bland wrote over seven hundred ballads, during his lifetime. The Congressional Library contains the record of fifty-three songs copyrighted by James A. Bland, the full copy of thirty-eight of these is recorded, while the titles only of fifteen others are copyrighted. Most of his copyrights were taken out between 1873 and 1891. It is learned from the Boston Public Library that Bland published twenty-five different songs in German,

although I can find no confirmation Payne, as the author of a single from German sources, whom I consulted through our American Ambassador at Berlin.

Among the more famous of Bland's productions are: *Carry Me Back to Old Virginny*; *In the Morning by the Bright Light*; *In the Evening by the Moonlight*; and *Oh, Dem Golden Slippers!* Gellers' "Famous Songs and Stories," published in 1931, says of *In the Evening by the Moonlight*, "Though ragtime and jazz may come and go, the old reliable *In the Evening by the Moonlight* continues to toll like a bell that is never still, and today (1926), forty-six years since it first appeared on the American scene, there is scarcely an adult who cannot hum the chorus of this crooning melody, a faithful nocturnal song."

SUNSHINE AND SHADOWS

A cousin writes, "After years of success in the United States, he went with the Callender Minstrels to London, and the show took London by storm. There he made his biggest hit, *King Edward*, then the Prince of Wales, on many occasions honored him. His songs and jokes brought tears and laughter, and he was then the idol of all England and Scotland."

For twenty years, James A. Bland was the star man in a white minstrel company in England, from which he received a salary of ten thousand dollars a year, exclusive of the income from his copyrights. Like many an artist of the minstrel type, he was prodigal of his income while it lasted. He returned to America, wholly without funds. A boyhood friend offered him desk accommodation in his place of business, where he might indulge in composition as the mood struck him. It was here that he wrote his last production, *The Sporting Girl*, which he sold for two hundred fifty dollars to Slaven and McNish, comedians then playing at the Kernan Theater in Washington.

Being generally discouraged, he left Washington for Philadelphia, where he died shortly thereafter, May 5, 1911 and, as lately discovered, was buried in Merion Cemetery, just outside the city. Thus passed one of the greatest troubadours of his time, who gave joy to the world, but derived from it only tragedy and sorrow. Although James A. Bland was the author of a number of songs and ballads of lasting fame, his name will go down in history, like that of John Howard

Payne, as the author of a single renowned ballad, *Carry Me Back to Old Virginny*.

In Bland, the Negro is wholly lost in the artist. He completely objectifies the sentiment, which he conveys with complete racial and personal detachment. Bland, like the true artist that he is, does not preach or sermonize, but merely depicts and portrays. In response to a letter to European libraries, I found that eighteen of Bland's works were catalogued in the British Museum Library, in London. Even the Prussian State Library, at Berlin (the largest in Germany), has the following, published by Oliver Ditson of Boston: "Songs with Chorus and Piano"—*Carry Me Back to Old Virginny* (1936); *In the Morning by the Bright Light*; *I'm gwine away*; *Oh, Dem Golden Slippers*; *De Golden Wedding*; and *Heimweh nach Virginia*, published in 1937, by Francis, Day and Hunter, of Berlin. Mrs. Irene Jurix, New York City, a very accomplished lady, is a sister of Bland.—Copyright 1939 by Kelly Miller.

GUEST ARTIST



Self-portrait MISS CLEOTA COLLINS 8-5-39
Renowned concert singer and head of the department of voice culture at Tuskegee institute, was heard as soloist with the a cappella chorus of Columbia university at Milbank auditorium, Friday.

England's King, Queen Greet Marian Anderson

WASHINGTON, D. C., June 16—"When I met the king and queen of England—" she was the subject of conversation for the rest of the day of a number of Race members had the distinguished honor of being presented to Their Royal Highnesses on their historic week.

Aside from Marian Anderson, world-famed contralto, her presentation to the English monarchs had been heralded long of their royal visit, there was to whom the honor came rather expectedly.

Miss Anderson, who sang for Their Majesties and the President of the United States and his party following the state dinner at the White House Thursday night, was introduced to the royal couple by a maid and molded her figure into beautiful and graceful lines.

Kate Smith was the first to sing, because she had a radio engagement and had to leave the White House shortly after her arrival. Miss Anderson came next. She sang a request program, one requested by the White House, not the one which she had prepared.

The famous "Ave Maria" by Schubert, and two spirituals—"My Soul's Been Anchored in the Lord," and "Tramping."

Lawrence Tibbett, Metropolitan opera star, followed her. He sang "The Pilgrim's Song," "Sylvia," and

WASHINGTON, D. C., June 16—Mrs. Eleanor Roosevelt gave credit to the White House servants for their part in making the visit of Their Royal Majesties from England run smoothly and effectively at the executive mansion during their visit here.

The First Lady gave honor where honor was due when she appeared at the Right-to-Work Congress to address the convention of the Workers' Alliance Wednesday.

She had been introduced by the president of the alliance, David Lasser, who said that al-

Roosevelt simply as Anderson."

who created an interesting appearance in Lincoln Memorial today, was charmed by the singing, she said.

to be as delightful as the singing was a pleasure.

Anderson wore a very long dress of Japanese crepe embroidered in gold. About ten inches at the bottom which billowed out in a calla lily were three tiers of embroidery. The neck was high, the sleeves were long and trimmed with gold buttons all the way down. The dress was made in princess style, with no waist line.

See ENGLAND'S, Page 2
though she had a big job preparing for the King and Queen, she stopped in the midst of it to spend some time with the WPA workers.

When she came forward to speak, the First Lady smilingly said: "The job of receiving the King and Queen is not a heavy one for me, but for the people who have to do the work."

"If Love Hath Entered My Heart." The North Carolina WPA-trained chorus sang "De Ol' Ark's A-Mover-in," "Wade in de Water," and "I Don't Feel No Ways Tired." According to Miss Anderson, the group sang beautifully and was well trained.

It was trained by Mrs. Nell Hunter, former member of "The Green Pastures" cast and was from Winston-Salem. This group sang last year for the President at the University of North Carolina.

Three Washington physicians who were once members of the West Indies regiment of the British army were in the honor guard of the King and Queen at the British embassy Friday morning when Their Majesties held a reception for British subjects and former subjects in the garden.

When he reached them, he stopped and talked with them for a few moments, asking them in what regiment they had served, what they were doing here and how long they had been here.

This was a signal honor, indeed, for very few veterans were picked out by His Majesty for conversation. A very old white veteran and ex-subject of the King was greeted with a few words and requested not to stand. Another legless one was greeted personally.

Miss Clarice Gooding, graduate of the National Training School for Girls here, who spent 15 years in Africa as a missionary for the Baptists, was among those invited to the reception Friday morning to greet Their Majesties.

The distinction of serving the King at the state dinner fell to Incarnation Rodriguez, originally from Puerto Rico, who has been a part-time waiter at the White House since the administration of Calvin Coolidge.

He waited upon King George and Mrs. Roosevelt who sat at one end of the table. Webster Williams, second best man to the butler, a full-time employee at the executive mansion, served President Roosevelt and Queen Elizabeth at the dinner. They sat at the other end of the long table.

Over 2,000 See Marian Anderson Return To Union Baptist In Blaze Of Glory

No Longer Timid Choir Singer, But World's Greatest Singer; Feted At Banquet Given By Church

The superlative voice of Miss Marian Anderson thrilled hundreds of members of Union Baptist Church, Fitzwater and Martin streets, years ago when she was singing in the church choir.

When she returned to Union Baptist Church, hailed as the "world's greatest singer," last Wednesday night, she returned in a blaze of glory.

She was no longer the timid girl who brought tears to the eyes of thousands by her brilliant offerings of Negro spirituals and folk songs, but was a great singer who had sung before the crowned heads of Europe and who had gained the plaudits of the entire world.

The occasion was a banquet sponsored by the Union Baptist Church congregation in honor of Miss Anderson. It was attended by a crowd approximated at 2,000 persons, including folks from all walks of life.

"No matter how far one roams, or how high up one may go, it is good to know that one has an anchor somewhere, and I am anchored here," Miss Anderson said, when introduced by the mistress of ceremonies, Mrs. Ulalia E. White, president of the senior choir of Union Baptist Church.

Before concluding her address, Miss Anderson introduced her mother, Mrs. Anna Anderson, to the audience. She also accepted the honorary chairmanship of the Committee on Interracial Tolerance of the Federation of Churches.

Congratulatory Telegrams

Congratulatory telegrams were received from: Mrs. Franklin D. Roosevelt, Governor Arthur H. James of Pennsylvania; Harold T. Ickes, Secretary of the Interior; and S. Davis Wilson, Mayor of Philadelphia.

Among the speakers were: Rev. John R. Logan, vicar of St. Simon's Church, 22nd and Reed streets; Rev. D. W. Henry, pastor of Tindley Temple M. E. Church, Broad street near Fitzwater; Mrs. George Lyle, founder of the Alpha Kappa Alpha Sorority of which Miss Anderson is a member; Magis-

trate Edward W. Henry, Miss Ruth Wanger, principal of South Philadelphia High School for Girls; Rev. E. A. E. Palmquist, executive secretary of the Federation of Churches; Mrs. Crystal Bird Fauset, member of the State Legislature; Rabbi Wolsey, Rev. James E. Kirkland, pastor of Union Baptist Church; Mr. and Mrs. Batiste, Arthur Stewart, Mr. and Mrs. Kaufman and B. B. B. Mrs. Hattie Villegas presented a basket of flowers to Miss Anderson.

Banquet Committee

Comprising the banquet committee were: Mrs. Hattie A. Villegas, Miss Evelyn Gardner, Mrs. Irene Eckles, Mrs. Iola McGill, Mrs. Arvilla Moore, Miss Lillian Pitts, Mrs. Lena Smith, Mrs. Love Tinney, Mrs. Irene Gregory, Mrs. Sarah C. Jones, Mrs. Beatrice Taylor, and Mrs. Mary Kaufman.

Seated with Miss Anderson at the guest table were: her mother, Mrs. Anna Anderson; sisters, Mrs. James DePriest and Miss Alyce Anderson; uncle and aunt, Mr. and Mrs. Richard Anderson; Mr. and Mrs. Herbert Miller, Mr. and Mrs. William J. Williams, Mr. and Mrs. E. Washington Rhodes, Mr. and Mrs. Edward W. Henry, Rev. and Mrs. E. A. E. Palmquist, Miss Ruth Wanger, Mrs. Crystal B. Fauset, Mr. and Mrs. R. P. Alexander, Dr. Eugene T. Hinson, Mr. and Mrs. Hobson Reynolds, Rev. John R. Logan, Kenneth Goodman, Mr. and Mrs. Royal Weaver, Rev. James E. Kirkland, and others.

Matt Henson Honor Guest At Testimonial

Frat Honors Companion Of North Pole Dis- coverer

COMITESTVILLE, Pa.—Matthew Hen-
son, who is said to have beaten Com-
mander Robert E. Perry, discoverer of
the North Pole, to the Pole by half a
mile, was the guest of honor at a ban-
quet here last Friday.

The banquet, held at the home of
Dr. William C. Atkinson, 824 Chestnut
street, was in commemoration of the
30th anniversary of the Pole discov-
ery. It was sponsored by Rho Chap-
ter of the Alpha Phi Alpha fraternity.

Henson, recent recipient of an hon-
orary degree of Master of Science from
Howard University, gave a graphic ac-
count of the trials, hardships and con-
ditions surrounding his adventure in
the search for the North Pole, which was dis-
covered in 1909.

Henson was introduced by J. A.
"Billboard," national Negro represent-
ative of the Standard Oil Company.
Among those present were Drs. Nolan
Atkinson, A. E. West, Leon F. Sarjeant,
Sylvester Smith, C. Arthur Scott, Geo.
Jenkins, Robert W. Henry, W. F. Jer-
rick, Percy I. Bowser, Norvel Pannell,
Stephen Simpson, Larney E. Hardy,
Robert Matthews, Stephen Stanford,
O. Wilson Winters, Cornelius Gaither,
Oulin Parks, Magistrate Joseph H.
Rainey, Prince L. Edwoods, and Ran-
dolph Smith.

As Brown Thrush Was In Springfield

Henry unrec'd 6-26-39 Atlantic City



Denied hotel accommodations, Miss Marian Ander-
son, noted contralto, is shown here as she was en-
tertained in the home of Mr. and Mrs. R. A. Byrd,
during her recent appearance in Springfield, Illinois,
the birthplace of Abraham Lincoln. She appeared
in connection with the premiere of the picture,
"Young Mr. Lincoln," and while there placed a
wreath on the tomb of the Great Emancipator. Shown
with Miss Anderson in his photo are William Mc-
Kinney monument guard, M. Fay, Custodian, and Mr.
and Mrs. Byrd, the singer's hosts.—(ANP Photp.)

6,000 for
One Song



MARIAN ANDERSON,
above, has been signed by a mo-
tion picture to sing one song in
a forthcoming movie, for which
she will be paid \$6,000, it was
announced this week.

Birmingham, Ala. News
June 8, 1939

Musical Program For King's Party Is All-American

Performers, Both Famous,
Unknown, Will Entertain
Their Majesties

WASHINGTON—(AP)—When you say the White House musical program for the king and queen tonight is all-American, it doesn't begin to tell the story.

Stars of the concert stage, opera and radio whose names are world known will alternate with singers and dancers whose talents have gone generally unheralded outside their own communities.

Here are thumbnail glimpses of the performers:

Marian Anderson, Negro contralto who gained worldwide recognition at the Salzburg Festival in 1935, was born in the Philadelphia Negro quarter. Her father was a barber and her mother a school teacher who once took in washing. She appeared here in a free outdoor concert on Easter Sunday after she had been denied use of the D. A. R. and public school auditoriums.

The Soco Gap square dancers from Haywood County, North Carolina, are farmers, mechanics, school teachers and housewives. They will dance the "Dive and Shoot the Owl," "King's Highway" and "London Bridge," the men wearing white shirts and dark trousers, and the girls wearing print dresses.

Lawrence Tibbett, Metropolitan opera star, has been a popular concert singer throughout the country for years. He has won medals as "the best classical singer" and for "good diction on the stage."

British royalty is "just folks" to four young girls from Coon Creek, Ky.—Rosie Ledford, 23; her sister, Lily May, 22; Violet Koehler, 23, and Daisy Lange, 19. Lily May says she keeps a snake's rattlers in her violin to improve the tone. The girls "figured" they would sing "How Many Biscuits Can You Eat," and "Knock Em Daid."

Scarcely a radio listener does not know the voice of Kate Smith, Washington-born singer who popularized such ballads as "When the Moon Comes Over the Mountain."

The North Carolina Negro spiritual singers were trained by Mrs. Nell Hunter, who selected 13 musicians from WPA community singing groups in Durham and Winston-

Salem, N. C., to sing "Humble Yourself" and "Wade in de Water."

Cowboy songs will be contributions of young Allen Lomax, head archivist for American folk songs in the Library of Congress. He declares he's no singer, but the guests may think differently when they hear his low throaty lament:

"Come along, boys, and listen to my tale;

"I'll tell you of my trouble on the old Chisholm Trail."

Durham, N. C., Morning Herald
June 7, 1939

Nell Hunter Directs Royal Chorus



Nell Hunter, famous Durham singer and state WPA choral director, is shown above leading a chorus of Negro men and women from Durham and Winston-Salem. This chorus will broadcast a program over WDNC this morning at 11 o'clock and will leave immediately for Washington where a program will be presented at the White House Thursday night for King George and Queen Elizabeth of England.

WPA Music Projects Must Be Continued, Musicians Decide At Annual Convention

Delegates to Kansas City Meetings Send Hundreds of
Telegrams to Legislators in D. C.—Lunceford
Is Big Musical Attraction.

KANSAS CITY, Mo., June 22—"The WPA music projects must be continued," was the consensus of opinion at the 44th annual convention of the American Federation of Musicians, which adjourned here, Saturday, June 17, in defense of the great multitude belonging to their craft, these delegates sent hundreds of telegrams to legislators at Washington, D.C. Another major problem under discussion was the attempt to get music back in the theatres, business transacted was of such importance that delegates were forced to be in session from early morning until late at night, during the entire week, beginning June 12. It was midnight, Saturday, June 17, before the exhausted representatives could go home.

Among the delegation were forty Negroes from various parts of the country. Raymond E. Jackson of Buffalo, N.Y., the only Negro traveling representative, played an important role in sessions, as did others.

Local 627, headed by William Shaw, acted as host to the colored out-of-towners who attended. At the big Roseland ballroom dance Friday night, June 16, Jimmie Lunceford and his boys thrilled a packed house with their latest rhythms, "Tain't What You Do," "Blue Blazes," "Well, All Right Then"; and all the old favorites kept the crowd begging for more. Cy Oliver and Willie Smith, vocalists, as well as K.C.'s own Eddie Tompkins and Paul Webster, trumpeters, were featured.

Harlan Leonard's K.C. Rockets, a local band, received lavish praise from white music scouts attending the convention. Down Beat, Billboard, and other famous theatrical publications were represented there.

A large banquet at Lucille's Paradise, a night spot, included a floor show with Jimmie Ruffin, and the playing of Ernie Williams' ork. At the open house affairs, the Rockets and Jay McShann's band were featured.

Local citizens who gave addresses of welcome were: the Rev.

Local Organist In Recital At World's Fair Temple

By ROLAND JOHNSON

Singular honors were bestowed on Kenneth Goodman, youthful pianist-organist-composer and organist at Tindley Temple, when the Committee of Music of the Temple of Religion at the New York World's Fair, in conjunction with the American Guild of Organists selected him for a series of organ and carillon concerts.

Mr. Goodman, who is in his twenties, performed as a guest organist on the famous John Hausserman organ in the Temple of Religion at the Fair, on Wednesday. The distinctive and well-played program showed to advantage the virtuosity and catholicity of mood, color and interpretation possessed by the musician. His capacity for effective step-combinations is commendable. The latter was demonstrated in both portions of the concert program, which featured works of composers of the historical period (14th to the 17th century of organ literature); and the second portion consisting of contemporary and modern organ literature.

Dr. Alexander McCurdy, director of the Organ Department of the world-famous Curtis Institute of this city; and Dr. William Hayes, choirmaster and organist at St. Mark's P. E. Church, this city, both white, are the only other Philadelphia organists selected for the guest performances at the Fair.

The program presented by Mr. Goodman on Wednesday, at the Temple of Religion, included "Trumpet Tune and Air," Purcell; "Soeur Monique" (rondeau), Francis Couperin; "Gavotta" (12th Organ Sonata), Padre Martini; Sinofonia, "God's Time is Best," J. S. Bach; two chorale preludes by Bach and excerpts from Handel's "Water Music Suite," for the first section; "Grande Choeur in D Major," Gullmant; "Le Cygne" (The Swan), Saint Saens, "Cherubs At Play," Frances McCollin; "Nun danket alle Gott," Marche Triomphale, and "Before The Image of a Saint," two descriptive modern compositions by Sigrid Karg-Elert; Improvisation on familiar Negro Spirituals by the organist (Goodman); and closing with the brilliant "Toccata in F (5th Organ Symphony" by Widor.

FESTIVAL MAGIC

8-20-39

HOLDS CROWD IN

Chicago, Ill.

3 HOUR RAPTURE

Field Jammed; 15,000
Turned Away.

FESTIVAL FACES.

Turn to page 5 for closeup pictures of the throngs at last night's Chicagoland Music Festival. See if you can find your face or any face you know.

BY CHARLES LEAVELLE.

In the vast reaches of Soldiers' field last evening there streamed 30,000 persons who for nearly three hours listened to music for the soul, music for the heart, and music for the toes. More than 15,000 were turned away. Including the performers, there were nearly 100,00 persons in the vast amphitheater.

The occasion was the Chicagoland Music festival. It was the tenth annual festival—and the greatest festival of them all.

The music loving multitude saw first hand one of the spectacular triumphs that come—once in a long while—to an unknown singer. They heard Marjorie Farrage of Great Britain singing to the largest audience she ever had seen.

A Judgment by the Throng.

And they realized she was singing to them—the judges who were to pass upon the clear soprano voice that had lifted her from the obscurity of Darlington, England, and had brought her to them as "Miss Britain." Across the Atlantic and across a third of a continent she had come by airplane. And if the enthusiasm of the judgment is a barometer, Marjorie Farrage will go far in the world

of song.

The long evening of melody closed upon a note so sublime that it made history. Even at this history-making music festival. Every one carried away the memory of a stately white haired lady who had just enjoyed the greatest triumph in a long life of them.

She is Carrie Jacobs Bond, who last night in the twilight of her 80th year, heard 90,000 persons shouting to her the greatest applause of her career and saw 90,000 persons listening breathlessly to her songs, "The End of a Perfect Day," and "I Love You Truly."

Moments of Majesty.

There were many moments last night that those thousands will carry long in their memories. One came when the strong young voice of John Carter, of the Metropolitan Opera company, filled the big arena with golden sound.

There were moments of majesty such as those when the music of the great massed bands and choruses came to them in waves of solemn melody. Finally, there was one of hilarious rhythm when Thomas [Fats] Waller kicked the pedals of his piano, yelled "Go at 'em!" and turned loose the pulsing jazz of his swing band.

It was swing's debut at the music festival. Its inclusion made complete the cycle of classical, standard, sacred, folk, and swing music—making this the world's greatest massed music event, an occasion for every one.

Novachord Tones Open Festival.

The night of musical thrills began at 6:45 p. m. when Frank Heaps, famous organist, sent the tones of the novachord swelling through the arena. The concert continued for thirty minutes, while bands and baton twirlers marched along the cinder track, finding their places of assembly.

Mr. Heaps is a master of this new instrument, which reproduces electrically the tones of the principal instruments of an orchestra.

The crowd was in a jovial mood. Clouds that had obscured the sun earlier had rolled away. The slanting rays of the late afternoon sun gilded the classic columns that flank the field. Men in white and women in gay summer frocks made the arena

a great horseshoe of color.

Contest Winners Presented.

At 7:15 p. m. the festival proper opened with the presentation of individuals and organizations, winners in the far flung contests that had preceded this night. These contests were held in thirty-five states and in Canada.

The first winner of the evening was a young accordionist, Frankie Ricchio, of Racine, Wis., playing Rachmaninoff's Prelude in C-sharp minor. Then came the winning Class A men's chorus, the Schwaebisher Saengerbund of Chicago. Under the direction of H. A. Rehberg, the chorus sang Handel's Hallelujah Amen chorus.

Johannes Rasmussen of Waukegan was the victorious cornetist. His playing of the "My Regards" waltz by Lewellyn won warm applause.

From Hamilton, Ont., came the winning women's choral group, the Wentworth Ladies' chorus. After a hearty greeting by the audience they sang "My Lover is a Fisherman," by Strickland.

Choruses Join in Song.

A Chicagoan, Monty Applebaum, of 901 Gunnison street, then played "Gypsy Airs," by Sarasate, on the violin with which he won first honors in the festival contest. He was followed by the Egyptian Choral club of West Frankfort, Ill., champion mixed chorus, singing "God of the Open Air," by Cain. This group was assisted by the competing mixed choruses.

Then came the voices of bands and a beautiful spectacle on the field. While nearly 200 baton twirlers hurled their silvery wands into the air the winning class A band and the victor in class C played a lively march. These were the Chicago Boys' club band and the Davenport, Ia., Summer High school band, respectively.

Presently the baton twirlers were joined by a score of flag throwers from Mishawaka and Elkhart, Ind., under the direction of Edward Clark of Elkhart. While they whirled and swung their brightly colored flags the great lights around the field were suddenly switched on.

Spectacle Moves Throng.

It was applause that was to continue almost thirty minutes, for immediately afterward there followed the greatest spectacle of massed music makers ever seen by a festival audience. It made festival history.

From every gate and entrance around the vast arena streamed the columns of bands, bugle corps, and drum majors. The massed choruses came down from their high seats back

of the stage. The massed accordion band moved in from the south. Seventeen hundred colorfully costumed square dancers stepped down from their bleachers.

And still they came. There were uniforms of scarlet, of grey, of purple, of white, yellow, green, and blue. Above the marching throng the golden bells of tubas reared themselves. Batons, spinning and whirling, glinted in the lights. The arena rang with their music.

Marchers Cover Field.

And when the marchers finally came to a halt the field was covered. Eight thousand musicians and performers almost blotted out the greensward in a pattern of riotous color.

When the music and applause had ceased Edgar Nelson, choral director of the Music Festival, led the throng on the field and the multitude in the stands in singing two stanzas of "America," while a gigantic American flag moved majestically across the north end of the arena.

As the last strains were heard all the performers except the massed bands of 1,900 pieces began leaving the field. Then, with the mighty voice that only massed brass can create, these bandmen played the "Gloria March," by Losey, and "The Washington Post," by John Philip Sousa, who was the great attraction of the first music festival in 1930.

As the bandmen marched off the silvery strains of the festival orchestra, directed by Henry Weber, was heard from the stage. It played Strauss' "Blue Danube" to thunderous applause.

1,000 Lift Voices in Song.

Then came one of the events that drew to the festival many in this vast audience—the music of the festival Negro chorus of 1,000 voices under the direction of J. Wesley Jones.

"Ol' Man River" was first, with Joel Peppers the soloist. Then one that always brings festival audiences to their feet—"Swing Low, Sweet Chariot." The great arena went black. The white costumed singers, high in the tiers behind the stage, were flooded with light. When they finished the applause rolled deafeningly.

In the next spectacle Chicago had a look at 1,000 of its boys and girls in the massed high school band of 1,000 pieces. Dressed in white, they marched up the field playing "Invincible U. S. A." under the direction of Oscar Anderson, supervisor of instrumental music in the schools.

Lighted Baton Directs Throng.

Then came another of those events

music festival audiences love—the community singing. Under the direction of Frank Bennett and Carl Craven the thousands sang for themselves. They made their own music with such songs as "Let Me Call You Sweetheart," and "In the Good Old Summer Time." They sang in darkness, watching the lighted baton at the north end of the field.

And from this darkness there rolled up the magic voice of a city singing—of many cities singing. Only once a year does this great voice rise up to the sky, and that night is Festival night.

When the lights blazed again the massed accordion band under the direction of Capt. Howard Stube had formed before the stage. The floodlights glinted on \$150,000 worth of accordions. Their series of lively airs won them a harvest of applause.

The Advent of Swing.

More festival history now. The advent of swing! When the master of ceremonies mentioned Thomas [Fats] Waller and asked the multitude whether they liked this new music, there was a shout of approval. When it was that Fats turned it loose. "I Got Rhythm" was first, followed by "Ain't Misbehavin'," which Waller wrote.

Above the din of applause were heard the shrill shouts of the jitterbugs. The first swing at any Chicagoland festival was a hearty one. There were shouts for more, but there wasn't time.

Already those 1,750 square dancers were on the field, but before their dance came the match lighting event that became so popular on its appearance last year. Every light in the field went out. At a command from the master of ceremonies, thousands of matches flared into light, making a myriad of yellow stars around the oval.

Square Dance Thrills Crowd.

And how the audience applauded itself. It was allowed one encore, then the floodlights blazed. The field became a spectacle of moving color while the old square dance calls resounded. Around the field came an old-fashioned hay wagon with boys and girls sitting on their legs. And the music? No one can sit still while hearing "Broken Down Wagon" and "Turkey in the Straw." The latter number almost stopped the show.

The spotlights shifted to the stage now while the audience listened to the soprano voice of Miss Jane Nelson of Chicago, who yesterday afternoon was adjudged the best woman singer of Chicagoland. Her "Speak to Me," by Manna-Zucca, was warmly

received. She was followed by the Festival orchestra playing Enesco's "Rumanian Rhapsody," then the rich voice of Robert Spiro of Chicago was heard. He is the champion nonprofessional man singer of Chicagoland. But the reception given his "Roadways," by Rose, indicated he may soon leave the ranks of the amateurs.

Rural Chorus Acclaimed.

Next came a chorus gathered from twenty-three Illinois counties. They comprise the University of Illinois rural chorus. Fresh from engagements at the New York World's Fair and the Illinois State Fair in Springfield, their strong young voices earned them a great welcome. They sang "The Soldiers' Chorus," from "Faust," and "Rain and the River," by Fox.

And at last one of the events that made this tenth festival the greatest of them all: The presentation of Miss Marjorie Farrage, who was picked as Miss Britain by the London Daily Sketch in a voice contest that covered the entire British isles. She flew 4,000 miles in forty-eight hours to be here.

It was a great moment in the history of the festival when the multitude in the seats and on the field roared a typical Chicago welcome to the charming little English girl. From the moment her car appeared at the south gate until it reached the platform, this great thunderous voice of Chicago continued its acclaim. Then Marjorie Farrage sang.

A Song of Her Homeland.

"Cherry Ripe," a song of her homeland, revealed a delicately textured voice, capable of considerable power without sacrifice of quality. She has a fine command of nuance, which gave her singing a direct, moving sort of expressionism. "The Waltz Song," by German, which followed, disclosed a brilliance and agility of this same voice. As an encore she sang the Mozart "Alleluia." Her range is nothing short of remarkable.

And her pretty little curtain speech which ended: "Thank you ever so much, good-by," brought down the house.

The parade of personalities was on. Following Miss Farrage came John Carter of the Metropolitan Opera company. This sensational young tenor has met triumph after triumph since his spectacular rise to fame.

Music Festival Contest Winners

(Story in adjoining column.)



Jo Ann Eberhart, 1402 East Jefferson road, Mishawaka, Ind., winner of the juvenile girls' baton twirling contest.



Danny Madden, 8746 Justine avenue, Chicago, winner of the juvenile boys' baton twirling contest.



[TRIBUNE Photos.]

Three winners in final contests yesterday preliminary to the Chicagoland Music Festival last night in Soldiers' field. Left to right: Johannes Rasmussen, 19, of Waukegan, first in cornet contest; Frankie Ricchio, 16, of Racine, Wis., first in accordion contest, and Monty Applebaum, 15, of 901 Gunnison street, Chicago, first in violin contest.

And there was another great Chicago welcome for him.

Carter's Songs Hailed.

"Then You'll Remember Me," from "The Bohemian Girl," was his first number and was followed by "Hills of Home," by Fox. At the announcement of "The Donkey Serenade," by Friml, the thousands in the arena shouted their approval. The applause for the finely balanced, sincere young voice was tremendous. The audience loved this voice and its owner.

Came then that moment for which every one had been waiting—the appearance of Carrie Jacobs Bond, the white haired little lady whose song have made the world happy and have soothed it over many rough spots. The stirring, moving welcome accorded her was probably the greatest ever seen in any festival.

As her car moved down the field she waved first to one bank of thousands and then to another. Men stood up and took off their hats. Women waved their handkerchiefs. And all the while the great voice of Chicago roared on.

Old at 79? Not She!

When Mrs. Bond reached the microphone she spoke in strong tones that defied the notion one is old at 79. And she told some things about little Miss Britain, whom she had met during the day and whom she thinks is a sweet girl with a great future.

Then she said: "Well, this is my last parade, and it's going to be my last. Not only because it's the greatest parade that ever could be, but because I think three are enough."

With Mrs. Bond seated in a place of honor on the platform, a great festival tradition was carried out. This was the singing of the "Hallelujah," the magnificent hymn of praise from Handel's "Messiah" by the Festival Reunion chorus of 3,500 voices. Their voices rolled out from the amplifiers in a paen of solemn melody.

Fireworks End Event.

And as ever the musical festival closed in a brilliant burst of fireworks that split the heavens with lurid color and thunderous sound. Set pieces on the field included patriotic tableaux, boat races, and even Ferdinand the Bull and the Three Little Fishes.

Finally, completing the Carrie Jacobs Bond motif, her portrait flamed across the end of the field while the orchestra played "The End of a Perfect Day." Then as the multitude stood, "The Star Spangled Banner" was sung by every one in the amphitheater and the tenth annual Music Festival—the greatest of all the music festivals—was history.

Jackson, Ala., Alabamian
September 6, 1939

Famous Southern Song Had Origin in New York

Daniel Decatur Emmett, famous organizer of the first minstrel show in 1843, wrote "Dixie" for Dan Bryant's minstrels in 1859. He was a native of Mount Vernon, Ohio, and his father, a Virginian of Irish descent, was an abolitionist in his sympathies. The young man became a musician attached to a traveling circus and his work included the composing or adapting of many Negro melodies. One Saturday night after the minstrel show in New York, Bryant asked him to write a "walk-around" for Monday. Next day it was cold and rainy and as he looked out of his window he remembered the oft-expressed wish of Negroes with the circus when fall days came, "I wish I was in Dixie." He wrote the song in half an hour. It was popular in the North before it was even sung in the South. The melody was adapted by him from an old tune his mother used to sing to him.

After it was picked up by the South, Emmett declared that his song was responsible for the prolongation of the war, its stirring refrain stimulating discouraged men to further effort. One writer says: "The new republic needed a song, something that would call men from their plows and stir their hearts into a frenzy of emotion. The band played 'The Bonny Blue Flag' and the crowd cheered mildly. And then 'Dixie.' The crowd caught its breath and then went mad. Women pressed around the musicians and showered them with flowers.

The song was the soul of the people. After Appomattox ended the war, northern attention was called to the song when President Lincoln said that the famous tune now belonged to the nation, having been captured in the war. It lost its sectionalism, becoming almost a national anthem.

They
Sang on
Gershwin
Memorial

MUSIC - 1939



After American 7-22-39
Todd Duncan, baritone, and Anne Wiggins Brown, soprano, who appeared on the George Gershwin memorial concert, held at the Lewisohn Stadium last week are shown above with members of the ~~Edna Jessye~~ *Edna Jessye* Choir, who also sang. Left to right (front) are seen Miss Brown and Mr. Duncan. Others in the photo are Freddye Marshall, Harnett Jackson, Pearl Bates, Helen Dowdy, Edna Waters, Annabelle Ross, Marie Belton, Assotta Marshall.

Charlotte Alford, Claudia Hall, Gladys Goode, Musa Williams, Eulabelle Riley, Wilson Bradley, John Diggs, James Waters, Carence Jacobs, Jerry Lawes, William McDaniel, George Hall, William Smith, Thomas Harris, Arthur McLean, Orange Cox and Mr. Scott. Mr. Duncan and Miss Brown did a duet from the Gershwin operetta, "Porgy and Bess" in which they starred, and Mr. Duncan sang "I Got Plenty of Nuttin.'" —Photo by M. Smith

Young Soprano Wins Praise At Tuskegee

TUSKEGEE (ANP)—Patrons of the Tuskegee Institute entertainment course were loud in their praise of the recital Friday night of Miss Gretchen Branche, lyric-coloratura soprano given at Logan hall.

Miss Branche, a niece of Dr. George Branche of the Veterans facility, included in her program numbers from Franck, Verdi, Handel, Mozart, Grieg and other classical composers. According to critics, the young singer has one of the most promising voices yet heard at Tuskegee.

Chattanooga, Tenn. News
July 7, 1939

A Negro's Monument

THE grave of James Bland, old-time Negro minstrel, has been found, weed-covered and unmarked. The name means nothing nowadays, but this "Negro Stephen Foster" wrote two songs known all over the world, "Carry Me Back to Ol' Virginny" and "In the Evening By the Moonlight." He received little for his songs and when he died in 1911 left no record at all of his works or his financial accounts.

Few songs ever written have been so filled with nostalgia as these two. They carry the Negro's longing for the warm and friendly South. The forgotten Negro, James Bland, needs no monument other than the melody and words of "Carry Me Back to Ol' Virginny" which will be sung when the tallest granite monuments of today are crumbling away.

Rating the Records

MUSICIAN

By FRANK DAVIS

CHICAGO (ANP) — Johnny Hodges, Barney Bigard and the boss, Duke Ellington, are represented on three new releases. Hodges, my favorite also saxophonist, does a Wayne King on that sweet and dreamy "You Can Count On Me" and then gets swingy as the devil on "Kitchen Mechanic's Day for Location." A fine double with two types of music. Clarinetist Bigard's group supports the Quintones, a wonderful new rhythmic singing unit, on the Vocalion of "Chew Chew Chew" and "Utt-Da-Zay."

A natural for the jitterbugs. . . Duke's full band revives his "Cotton Club Stomp" in modern manner on Brunswick coupled with "In A Mizz," the latter with Ivie Anderson warbling. Typical Ellington, with some grand Alex Stewart trumpet on the Mizz side.

Billie Holiday has a Class-A performance on "Yesteryear" and "I Got A Right To Sing The Blues," both thoroughly inspired and with a great band backing her. There's a particularly brilliant alto sax solo. This platter is published by Commodore Music Shops. . . Gene Krupa, who hasn't been letting himself go of late, has a fit on the tom-toms in "Jungle Madness." Swell swing, with soft coupling of "You Taught Me To Laugh Again," a Brunswick.

Although Fats Waller doesn't feature his piano, he is at his jivin' best vocalizing "There'll Be Some Changes Made" and "Blue Because Of You" for Bluebird. Herman Autrey plays a lot of trumpet on the second side, with Fats ad libbing all the way through both numbers.

One of the last series of platters made by the late Chick Webb has just been released. Decca. Ella Fitzgerald sings telling "Little White Lies" and "One Side Of Me," with marvelous piano and several bars of thrilling muted trumpet by Taft Jordan. This disc is, however, on the soft side with no drums featured.



ORLIN SUTHERN, former instructor of music at Tuskegee, was on the spot at the National Music Confab.

Carry Me Back To Old Virginny" Proposed Memorial To The Author

By KELLY MILLER

The July issue of Etude, published in Philadelphia, the most widely circulated musical journal in the world, has just considered the most complete story extant of the life and career of James A. Bland, the Negro author of this world renowned ballad. The writer of this story was compelled to make exhaustive research of source material in order to give a connected account of James A. Bland, the author. Like most of the millions throughout the world who have heard and sung this famous ballad, I confess that for more than forty years, I labored under the impression that it was one of Stephen Foster's creations. By some good chance I stumbled upon the information that young Bland spent his childhood and school days in Washington and finished his schooling at Howard university. This fact of course heightened my interest in the story. I was chiefly concerned in restoring to the Negro race its just claim to this child of genius and of according to Howard university, my alma mater, credit for the education of her gifted son.

The Etude captions the story under the head of "The Negro Stephen Foster." My readers who may be interested in further details may consult the current issue of Etude which can be found in any library. The story will doubtless appeal to the music lovers, white and black, throughout the world.

The magazine article is illustrated by a likeness of the author and also his burying place and a picture of the memorial to Stephen Foster, his white prototype as lyric portrayer of the innermost secrets of Negro's soul.

This magazine article, in the nature of the case, is but fragmentary and incomplete. It may be interesting to music lovers to note that Mrs. Irene Bland Linix, young sister of James A. Bland, and myself have engaged to prepare a book-size biography of her famous brother, which it is hoped, will be ready for spring publication.

The chief purpose of this release is to call attention to the neglected burial spot which contains the remains of this compara-

tively unknown Negro composer whose songs are better known than the singer. "Carry Me Back to Old Virginny" is scarcely more popular or widely sung than other productions of his pen—notably, "In the Morning by the Bright Light," "In the Evening by the Moonlight" and "O Dem Golden Slippers."

Mr. James Francis Cooke, Editor of Etude, was greatly impressed by neglect of the spot which contains the song writer's remains. Of his own initiative, he had photographed this neglected spot, and has emphasized his interest by having himself photographed in the center of the picture. As a further suggestion of a suitable memorial, Mr. Cooke had inserted in this Etude article the picture of the magnificent memorial to Stephen Foster, in Pittsburgh. The two pictures makes an eloquent appeal contrast. Admirers of "Carry Me Back to Old Virginny" already have proposed to make this famous ballad the state song of the "Old Dominion" and also have suggested the erection of a memorial in honor of the little known author of well known songs.

Since my story appeared in Etude, already nation-wide interest has been aroused in a proper Bland memorial. The appeal of this enterprise is by no means limited to the Negro race but interests music lovers the world over without regard to race distinction.

Prof. Arthur Huff Fauset, the well known Philadelphia school principal and author, has volunteered to head the movement in Philadelphia, his burial place, which of course will form the center of interest. President Carrington Davis of the American Teachers Association will bring the matter to the attention of that body at the annual meeting in Atlantic City July 21, 1939. The Musicians Guild and various musical organizations will doubtless be interested in this enterprise.

My function has been performed in the proposal of the suggestion. We may surely depend upon the interest and enthusiasm of music lovers and admirers, on a race-wide and nation-wide scale for a forthcoming memorial to this highly favored son of the Muses, James A. Bland, whose songs are

sung by millions. Let all who actively favor the proposal and are willing to participate in its accomplishment signify by saying

Plan Center for Study and Preservation of Negro Music

A financial drive to raise \$50,000 song that sometimes has been attributed to Stephen Foster.

A Negro Music Center for Research, Preservation and Development of Negro Music will be started soon, Mrs. Harriet Gibbs Marshall, noted music teacher, announced this week.

Mrs. Marshall, former concert pianist, who organized the Washington Conservatory of Music and School of Expression, explains that a committee composed of twenty-one trustees of the conservatory is in the field interviewing local organizations, churches and schools and members of the various professions.

Started in 1903

In 1903 Mrs. Marshall, a gifted concert musician, opened the first colored conservatory of music in the True Reformer Building at Twelfth and U Streets, Northwest, now located at 902 T Street, Northwest. The conservatory has grown until today hundreds of pupils are receiving musical education under the guidance of such skillful teachers as Miss V. Josephine Muse, vocalist, a graduate of Yale Conservatory; Felix F. Weir, violinist, of the Conservatory of Leipzig, Germany; William Sherman Smith, pianist, of Howard School of Music, and Mrs. Gregoria Fraser Goins, pianist, a student of the Bordes Conservatory, Paris. Competent instructors teach wind and stringed instruments. The school of expression is under direction of Miss Gertrude McBrown, a graduate of the Emerson College of Oratory in Boston.

Real Work Just Started

While the Washington Conservatory of Music is now a well recognized institution in the world of music, and as such has turned out many graduates, the real work for the preservation and development of Negro music — is really just getting started, according to Mrs. Marshall, who is also president of the conservatory.

It was only the other day, for instance, that a noted song, "Carry Me Back to Ole Virginny," was rightly credited to its author, the late James Bland, a colored musician who flourished in Washington in the so-called Gay Nineties. An article in the Sunday Star of October 15, by Kelly Miller, a pro-

fessor at Howard University, traced the origin of the famous

Many Negro melodies have been lost through the years, it is said and one of the purposes of the Association for the Development of Negro Music is to establish a great library here where research work

Some of the work has been done but much more remains. And it is for this purpose, primarily, that the drive for \$5,000 has been launched. Later, according to Mrs. Marshall, the campaign will become nation-wide and the full \$100,000 will be sought.

Board to Be Augmented

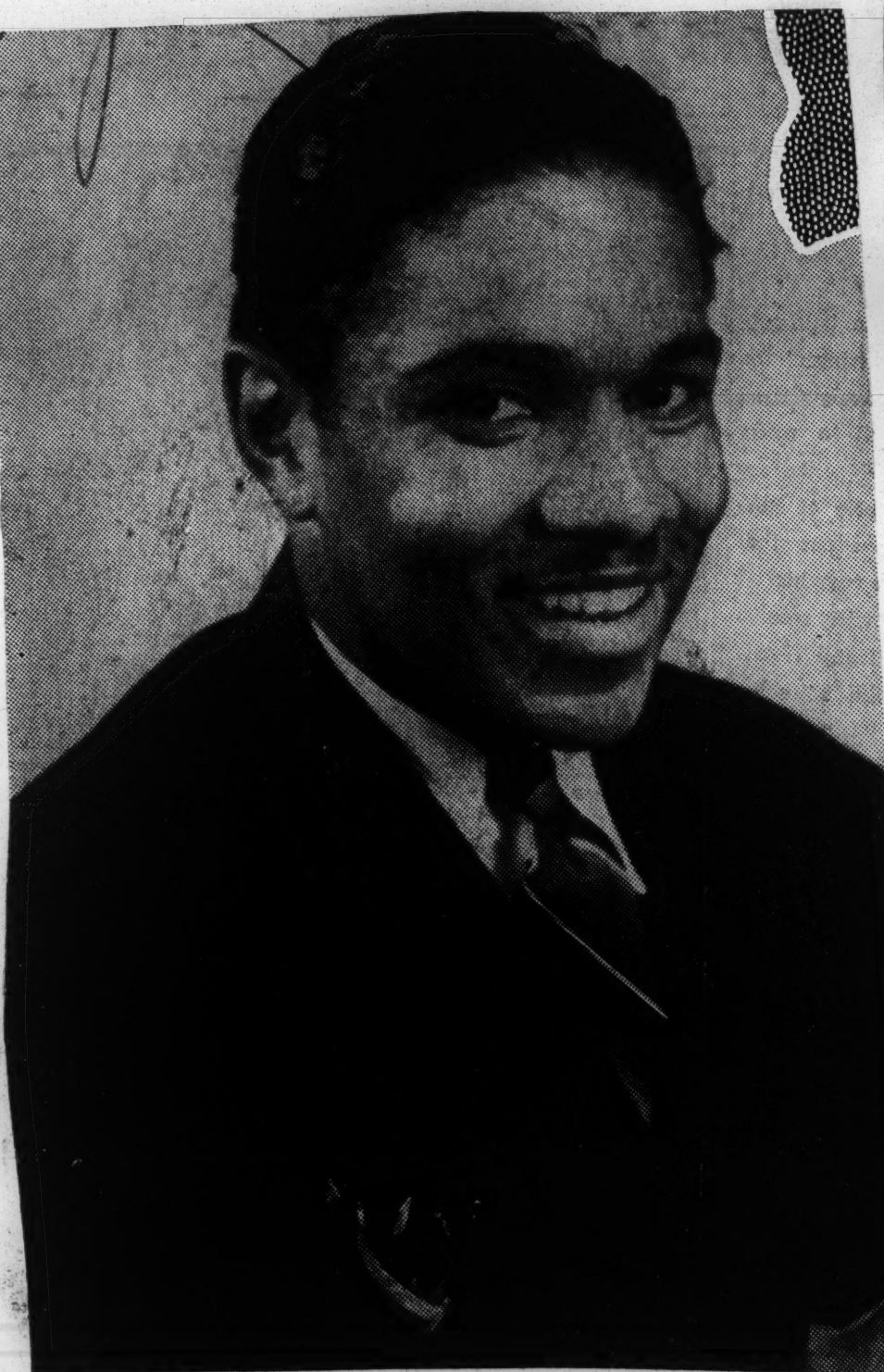
One of the first moves in the campaign will be to augment the board of trustees of the association. At present there are 21 trustees. Eventually there will be 30.

Noted persons, both white and colored, are members of the national committee interested in the work. Among them are Mrs. Franklin D. Roosevelt, Walter Damrosch, Theodore Roosevelt, Jr., Lt. Charles Benter, Hans Kindler, William C. Handy, William J. Schieffelin, president of Tuskegee trustee board; and L. Hollingsworth Wood, president of the National Urban League.

The local committee is made up of Garnet C. Wilkinson, Campbell C. Johnson, Ambrose Caliver, Emmett J. Scott, Mrs. Ida Gibbs Hunt and Carter G. Woodson.

A. K. Savoy, treasurer of the Music Center Fund, has been authorized to receive contributions to the work of the association, at the Washington Conservatory, 902 T Street, Northwest.

Mrs. Marshall announces that the fund will be called the S. Coleridge-Taylor Memorial Fund for Negro Music in memory of the famed colored composer and arranger.



WALTER FULLER, above, is only 19, but he's already made headway as a composer and has sold some of his tunes to top orchestras. Count Basie got "Jive Time," and "Jumping on the Coast," and Jack Tea-

garten is keenly interested in "Wild Fire," "World of Tomorrow's Dream," and "Fascination." Fuller's home is New Brunswick, N.J., and he used to attend Virginia State College.

Expert Challenged On "Spirituals"

NEW YORK (CNA) — Lawrence Gellert, white authority on Negro spirituals and songs of the South, last week, took sharp issue with the assertion of Professor Hertozog of Columbia University that "spirituals are mere versions of white man's music."

Hertozog's assertion, made at the International Congress of the Musicological Society of Bethlehem, was played up in the New York Times and other white papers. In a letter to those papers, Gellert stated that until the Spirituals won world-wide acclaim no one bothered to question their Negro origin. His letter states, in part:

"Up to the time of the Civil War, the only record we have of their songs is 'crude, wild, primitive snatches,' unworthy of anyone's notice. When the spiritual finally reached the ears of the world, acclaimed, applauded and recognized as the outstanding contribution to genuine folk art in America, the Southern Master stepped forward to take the bows. His spiritual heirs have heard and retold it so often I have no doubt they believe it themselves."

"Only a few years back Guy B. Johnson, a Southern professor, published a whole volume on the subject. It was a learned thesis — buttressed with scholastic twaddle, 'proving the white man's claim to the Negro songs beyond all shadow of a doubt.'"

Gellert suggests that a visit to the South would change Hertozog's opinion, adding:

"If Professor Hertozog is unable to leave the city at this time, I'll be glad to let him hear some of the recordings I've made of Negro songs. The white music (sung in Southern churches) I didn't record. I'm very sorry to say it had nothing to recommend it. And it had no more resemblance to the former than Herr Goebels has to Paul Robeson."

Attempt to Credit Whites With Origin of Spirituals Challenged By Authority

NEW YORK CITY (CNA)—Lawrence Gellert, white authority on Negro spirituals and work songs of the South, recently took issue with the assertion of Professor Hertzog of Columbia University that "spirituals are mere versions of the white man's music."

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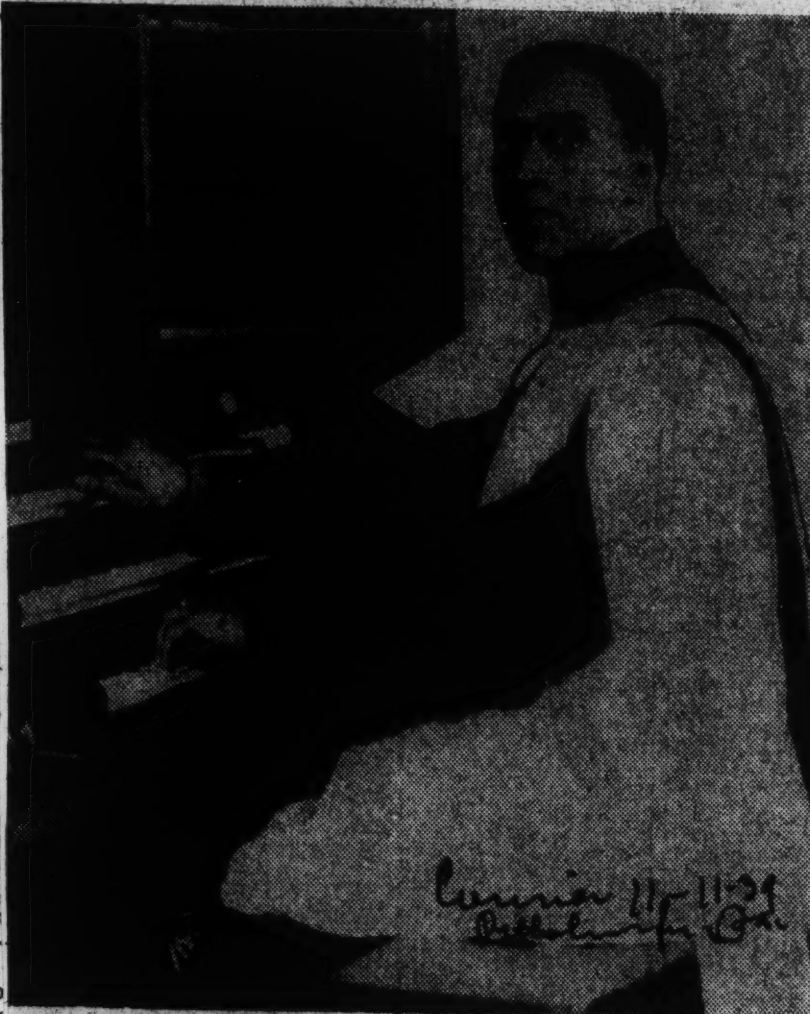
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WHITE DIRECTOR WRITES SPIRITUAL

CLEVELAND, O., Nov. 9 — A Negro spiritual by a white composer was heard for the first time Sunday when the Wings Over Jordan choir sang Art Kramer's "In the Kingdom." Mr. Kramer is choral director for the choir.

DIRECTED CHOIR AT WORLD'S FAIR



Prof. Rudolph Grant, who directed the Salem M. E. Church Senior Choir and the Rudolph Grant Spiritual Choir at the New York World's Fair closing religious exercises in the Temple of Religion last Sunday. Prof. Grant is noted for his pageant presentations and his directions of opera and oratorio groups. He is a native of Florida and was educated at Bethune-Cookman College, Howard University and Columbia University. Prof. Grant has been director of music at Salem Church for more than 20 years and is conceded to have one of the finest choirs in the country.

Plans To Establish Negro Music Center

Mrs. Marshall to Collect, Catalogue and Study Music
Written By Colored Composers.

WASHINGTON, D. C., Oct. 12 — A long neglected work will be undertaken by the Washington Conservatory of Music, if plans of Mrs. Harriet Gibbs Marshall, its director, materializes.

Mrs. Marshall proposes to establish a music center at the Conservatory where the music of colored composers may be collected, catalogued and studied.

Negro music has not received the recognition leading critics believe it deserves. "By the collection of the works of colored composers in a depository where it will be available to students and composers, Mrs. Marshall believes their contributions to American music will be recognized and preserved to posterity."

The Washington Conservatory of Music is the oldest colored music school in this country. It was founded by Mrs. Marshall, who was the first colored graduate of the Oberlin Conservatory of Music, and was formerly the director of music in the local public schools.

Denver Baritone Presented At University of Chicago

CHICAGO, Nov. 9 (ANP)—Jean Pilon, a native of Denver, now teaching voice at the Chicago Musical College, was presented to Chicagoans last Friday at a musical tea, sponsored by Miss Josephine Hubbard, University of Chicago sociological student, at International House on the University of Chicago campus.

Mr. Pilon, a baritone who has appeared on the concert and operatic stages, is a graduate of the Lamar Professional School of Music, Denver, and of the Chicago Musical College where he now teaches.

Prominent Chicagoans acted as host and hostesses on this occasion of Mr. Pilon's debut here, among them Miss Maurine Sprott, resident secretary of the South Parkway branch Y. W. C. A., and Miss Ruth Montrose, popular social worker.

Others assisting Miss Hubbard were: Marcel Cailloux, Miss Florence Coristine of Canada, Eugene Dell, Miss Mary Ranney, Miss Joan Reid of Australia, Dr. Sunder

Joshi of India, Marywani of Iran, Miss Josephine Tsui of China and Miss Lalita Kumurappa of India.

Nashville, Tenn. Banner
November 13, 1939

Lyric Soprano Display Talent At Fisk Recital

By SYDNEY DALTON

Catherine Van Buren, appointed head of the voice department at Fisk University this year, was presented in recital Sunday evening and made an excellent impression. After graduating here she continued her studies at Oberlin University, and has returned to Nashville on several occasions to participate in Fisk functions.

Her voice is a lyric soprano of unusual and individual quality, almost totally without vibrato, and of a flute-like purity. She uses it with much skill and ease throughout a considerable compass, and excels in music demanding flexibility and evenness of scale, such as that of Mozart, whose aria "L'Amoro," from "Il Re Pastore," she sang, with a sympathetic violin obligato, played by Eliabeth Chapman.

The program was well varied, including two Handel arias arranged by Frank Bibb, the Mozart aria and his "An Chloe"; Schumann's beautiful "Silent Tears" and "Auftrage"; songs in French by Bachalet and Faure and the aria "De-louis le Jour," from Charpernier's "Louise"; songs in English by Oliver and Coleridge-Taylor, and two Burleigh arrangements of spirituals.

She presented the spirituals with understanding and enthusiasm, as she did other items on her program, proving herself a capable and interesting singer.

Robert Hemmingway played the accompaniments in a manner that was always helpful to the vocalist.

Founder of First Music School Honored at Musicians' Parley

Harriett Gibbs Marshall Praised for Efforts Toward Music Center

Mrs. Harriet Gibbs Marshall, local musician, founder of the first colored conservatory of music, was among the four distinguished musicians honored on the Honors Night program of the National Association of Negro Musicians, assembled in their twentieth convention at Boston, Mass., last week.

Miss Cleota Collins, formerly director of voice at Tuskegee Institute, speaking of the work of Mrs. Marshall in the field of music, directed the attention of the convention to National Music Center, upon which the conservatory head has been working for a number of years in an effort to establish a research center for the collection and preserving of all music composed and published by Negroes.

To Use Negro Works

"Many years ago the National Association of Negro Musicians pledged to use at least one group of compositions by Negro composers on every recital or concert that they gave," Miss Collins said in her address to the delegates from all parts of the country.

"This was a splendid idea," she continued, "but it did nothing to preserve those compositions. Have you thought of the hundreds of Negro compositions that are now out of print and the composers forgotten? Do you realize what a wealth of material has been lost for future generations — material that our boys and girls might have had as a heritage — lost because the historians have had no interest in the musical achievements of Negroes?"

Naming such musicians as J. Rosamond Johnson, Will Marion Cook, James Reese Europe, W. C. Handy, and other musicians who have contributed to the popular American music of the day, as well as classical composers, she said that many of their compositions were now out of print and had not been preserved.

Copies Already Collected

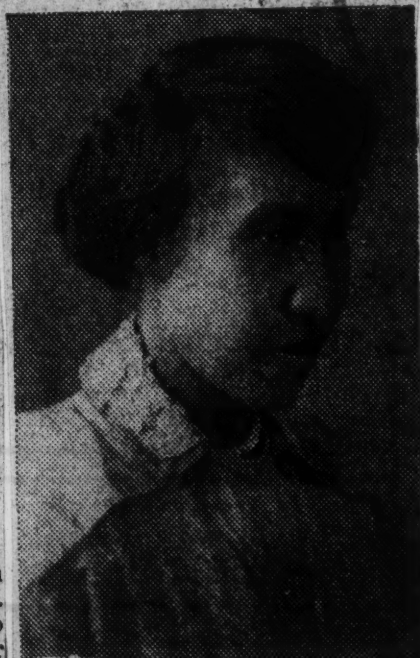
She stressed the importance of building an institution which would collect, file, and preserve all com-

positions by Negroes so that there would be some place to apply for information concerning such works and some organization to preserve the musical history of the Negro, which was one of the race's most important contributions of American life.

Many Copies Collected

Already hundreds of such copies of music have been collected and filed by Mrs. Marshall, the speaker pointed out, and declared that musicians throughout the country can aid this work by insisting that composers whom they know send copies to Mrs. Marshall at the Music Center, which is at present located at the Washington Conservatory of Music and Expression, 902 T Street, Northwest.

This conservatory was the first one established for Negroes in the country, and was founded by Mrs. Marshall, a music student of prominence who spent much of her youth studying with the masters abroad. The school first opened its doors in 1903 at True



MRS. MARSHALL

Reformer's Hall, Twelfth and U Streets, Northwest.

Henry Lee Grant, teacher of music at Dunbar High School here, who appeared on the program honoring Mrs. Marshall, was the first graduate of her conservatory.

William Bush Honored

Another prominent musician honored on Honors Night, was William H. Bush, organist of New London, Conn. He was a member of the American and Canadian Guilds of Organists, and has taught more than two thousand organists throughout the country. For 35 years, he was organist at Second Congregational Church in New London, Conn.

Harry T. Burleigh, baritone soloist and composer, now of New York City, was one of the four musicians honored on the occasion. He has been a soloist at Temple Emmanuel and St. George P. E. Church in New York for more than forty years; he is a musical editor of the New York branch of the Ricordi Music Publishing Company, of Milan, Italy, and is a composer of art songs and arranger of Negro folk music.

Lawson Honored

The other honoree is R. Augustus Lawson, concert pianist and distinguished teacher. He is a soloist with Hartford Symphony Orchestra.

Among the subjects discussed at the convention were "The Modern Approach for the Young Beginner," "The Principles of Voice Training," "The New Electric Organ," "Choral Conducting," "Modern Trends in Music Education," "Church Music" and "Chamber Music."

The mayor of Boston, as well as representatives from various organizations of the city greeted the musicians at the mass meeting held Sunday night at Zion A.M.E. Church.

Miss V. Josephine Muse, teacher of voice at the Washington Conservatory of Music, sang "Ah Fors e lui" from Verdi's La Traviata at the Wednesday night program.

Talented Child Pianist In Television Broadcast

NEW YORK CITY.—(ANP)—Talented Philippa Schuyler, the daughter of George S. Schuyler, noted novelist and columnist, who recently celebrated her 8th birthday by authoring her 51st piano composition, last Friday appeared on an NBC television broadcast.

Philippa played "The Little White Donkey" by Jacques Ibert, and an original composition, "At the Circus," which she composed this spring after a visit to King-

ling Brothers' circus. She and four other children (white) were chosen from Madge Tucker's weekly, NBC On-a-Bus program. Philippa is reportedly the first child ever to play original composition on Television and the first colored child to appear in a Television show.

Chattanooga, Tenn., Daily Times
August 28, 1939

HAYES IS INVITED TO AID DEDICATION

Clark Asks Baritone to City for Program at School Bearing His Name

Roland W. Hayes, the famous Negro baritone who will sing here Wednesday night, has been invited to participate tomorrow afternoon in a program for dedication of the Riverside drive school for Negroes that bears his name. Marshall Clark, county school superintendent, has written Hayes the invitation, but he had not replied last night.

T. D. Upshaw, Jr., principal of Booker T. Washington, colored county high school, has arranged a tentative program in the event Hayes is able to come to Chattanooga a day ahead of schedule. Spencer J. McCallie, headmaster of McCallie school, and J. E. Walker, who was county supervisor when the Roland W. Hayes school was built, and others have been asked to take part in the ceremonies, Upshaw said yesterday.

The hour has been set for 1 o'clock and students from other county schools will probably be permitted to attend. The Booker T. Washington chorus will probably sing.

Hayes will give a recital Wednesday night at the Memorial auditorium.

Summerville, Ga., News
September 14, 1939

Roland Hayes Recital In Rome October 13

Roland Hayes, a negro, who is the world's most celebrated tenor, will give a song recital at the City auditorium in Rome Friday evening, Oct. 13, at 8 o'clock. Reserved seats are \$1 each; unreserved, 75 cents.

There will be a special section for our white friends, who are cordially invited. J. L. McGinnis and J. R. Jackson will have tickets at their drug stores; also the principal at his residence next door to the colored school.

The net proceeds of this concert will be used by the Summerville colored school in making addition room, especially for

shop work and home economics. Home economics is being carried on at the principal's residence, where he is now for the third year, sacrificing a room free of charge for this department, organized voluntarily under his administration.

The immediate purchase of tickets by both our white and colored friends is solicited and appreciated, as we must have Roland Hayes' guarantee in New York at least one week before the date of recital.

A. CARTER, Principal.

Totally - Blind Singer Finds Delight in Life

By SARA NEELY

PHILADELPHIA — "The five years in which I have been blind have been the happiest years of my life," says Mrs. Laura Robinson of 4328 N. Eighteenth Street.

This blind singer whom many of us have heard over the radio never had much sight from birth, and after eight operations had been performed, knew that no skill could save her eyes.

Prepared for Worst

It was then that she began to prepare for total darkness and for the education of her only child, a little girl named

Two years she spent learning to read and write braille; a third year reading and writing poems and sketches.

During the first year she met Henry Murphy, who asked her to join the Twilight Christian Association of the Blind. Mr. Murphy also sent her to Russell Johnson to study music and she has not missed a lesson since June of 1938.

Now Mrs. Robinson travels through this State, New Jersey, and surrounding States to give concerts. Many of her programs are sponsored by the Rev. Mr. and Mrs. Herbert Leon Jones, who met her at the apartment of Connie Williams.

She was born in Oxford, Pa., and attended school in Philadelphia, but was working when she was nine years old. Her father died two months before she was born.

As she says, "I was pushing a baby carriage and washing dishes at that early age."

Married at 14

Mrs. Robinson married when she was 14 years old and left her husband after her baby, Monica, was born. The child is now 12. Leaving the baby with her mother, she worked in service. Later her husband died, and six months later she married again.

Her daughter plays the French horn and piano.

This blind gospel singer has a boarder in her home, who was left blind before she lost her sight.



MRS. LAURA ROBINSON

She cooks and says that the putting of her supplies in their proper places is the secret of her success.

If anything does get out of place, she relies on her sense of smell or of hearing. She does all her own shopping and finds the sales persons eager to help her.

"I had to work hard to learn braille," said Mrs. Robinson. "In fact, I had to eat, sleep, and talk it, and I couldn't even sleep for it at night."

However, she says that she reads it upside down and with her left finger, whereas most persons use their right finger. Her speak-

ing voice is beautiful and she takes extra pains with her diction. Her hobby is making prayer rugs and belts.

She has one grand sense of humor, allied with a witty turn of phrase. She is bubbling over with good health and likes to wear beautiful clothes, also jewelry.

Her creed of living is, "I don't let anything get to be too much for me very long. I sit down and plan."

Spelman Professor To Study Folk Music

ATLANTA, Ga., Sept. 29—According to a recent announcement from President Florence M. Read of Spelman college, Willis Laurence James, member of the music faculty, has received a special grant from the General Education Board to engage in field research of musical folklore during the first semester of the new academic year.

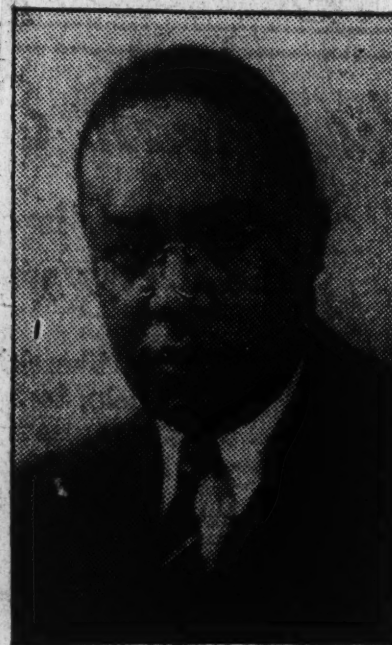
Mr. James will visit portions of Alabama, Georgia, South Carolina, Louisiana, and Mississippi in his search for the unknown songs of the Race. Later he will have three additional months for further study and organization of the material.

Mr. James has spent years in this type of research. Many of the work songs in his present collection were

and generally unknown spirituals. Probably no other person has as large a number of work songs and of Christmas spirituals and jubilees. Two of the latter have recently been published by G. Schirmer, Inc., of New York.

The grant from the board includes a provision for advanced study which Mr. James will do later at the University of Chicago and Chicago Musical college.

Since 1933 Mr. James has been on the faculty of Spelman college, and during this time he has directed the glee club and orchestra, and organized and directed the large Morehouse college band. He has been on the summer faculty of Alabama State Teachers college for 12 seasons.



WILLIS L. JAMES

found on an old sugar plantation in Baker, La., on which Leland college was moved in 1923.

The natives in this vicinity had been living there placidly for two or three generations and they were found to be unique in their language, habits, and customs.

A number of his songs, Mr. James discovered while living in isolated sections of Georgia, Alabama, Florida, Tennessee, Arkansas, Louisiana, Mississippi, and on the islands off the coast of South Carolina.

He already possesses one of the largest collections of unpublished

MUSIC - 1939

And They Sang At Carnegie Hall



William Brown, Julius Davis, Merniler Louis David and Sam Bryant, who form the personnel of MITCHELL'S CHRISTIAN SINGERS, of Kinston, N. C., which appeared recently at Carnegie Hall in a concert sponsored by the New Masses

Magazine, From Spirituals to Swing. Time magazine and the New York Times said that they were the center of attraction, even though Count Basie and his band were on the bill with them. All these men are Kinstonians.

'Run Little Chillun' Folk Songs Recorded

LOS ANGELES, Calif., Jan. 18 — On a 20,000 mile tour of American life and industry, Henri Diamant-Beger, of the French Ministry of Communications, made recordings of the folk music sung by the Carlyle Scott Federal Music Project singers in Hali Johnson's "Run, Little Chillun," Wednesday at the Los Angeles Mayan theatre.

These records which were made with facilities of N. B. C., are to be a part of a better relations feature between National Broadcasting company and the French Government, according to Joseph J. Alvin, press representative of the radio firm.

"Run, Little Chillun," is the first entertainment feature included thus far. It is selected as representative of FTP productions and illustrative of American folklore.

Atlanta, Ga. Journal
September 24, 1939

Research on Negro Songs

Little known songs of the Negro will be the object of an extensive search by Willis Laurence James, member of the faculty of Spelman College.

James has received a special grant from the General Education Board to engage in field research in Negro musical folklore during the first semester of the new academic year.

He expects to cover sections of Alabama, Georgia, South Carolina, Mississippi and Louisiana in his quest. Later he will be allowed three months for further study and organization of his material.

James, who has spent years in research of this nature, possesses one of the largest collections of unpublished and generally unknown spirituals.

Says Negro Has Place In American Music

CHICAGO (ANP)—The serious Negro composer definitely has a place in Negro music, according to Verna Arvey who has a story on the life of William Grant Still in the current issue of *Down Beat*, monthly music magazine.

Verna Arvey points out that Still's symphonies are used by the foremost conductors and orchestras and his orchestrations have won the praise of both critics and musicians.

Still according to the author got his start in dance bands, later making commercial arrangements for Paul Whiteman, and Willard Robinson. He learned how to play many instruments himself, led jazz orchestras, and from this background borrowed several of the instrumental effects which distinguish his symphonies.

Mitchell's Christian Singers

Fine Aggregation Of Artists

Savannah, Ga., Press
September 21, 1939

Appear With Count Basie At New York's Carnegie Hall

By SHELTON COLES

KINSTON, N. C.—(SNS)—

At the world famous Carnegie Hall, New York, before an audience of 3000 people that filled the great concert hall, four young Negroes of Kinston, known as Mitchell's Christian Singers completely captured the admiration of the jitterbugs, the serious music lovers and critics on Friday night, December 23, as they chanted Negro spirituals and work songs rarely ever heard before by any northern audience.

These men, Sam Bryant, Louis David, Julius Davis and William Brown, having never before appeared before any audience, save to appear on church programs in and around Kinston, stopped the show even though they were on the same program with the nationally known Count Basie. Time Magazine and the New York Times lauded them to the high est.

The concert, "From Spirituals To Swing" sponsored by The New Masses Magazine, leftist publication, conceived and produced by John Hammond, accepted authority on Negro music attempted to show the evolution of Negro music from the dark jungles of Africa to the present day, torrid, sizzling swing.

As the New York Times, December 18, 1938, put it: "Much has been written about the influence of the Negro on American music. Many critics and musicians throughout the country, with exception of John Powell, have proclaimed that this nation's most significant contributions to music has been the Negro Spiritual, and a few earnest scattered souls have gone so far as to admit that the Negro blues have had their effect upon serious American composers.

But despite all this welcome discussion of Negro music, the fact is that not only the American music lover, but even the American musician himself, knows next to nothing about the authentic music

of the American Negro.

All this, we believe, has very little to do with authentic Negro music. And in order to show both the general public and the serious musician just what is is, a group has been organized to present the unlettered Negro musician.

And so it was, from the African jungle chants, through the soul-stirring spirituals, the vulgar blues the camp songs to the modern swing, Negro (here-to-fore unknown) artists were found after much scouting through the Carolinas, Georgia, Texas, Arkansas, Mississippi and Missouri, and brought to New York to appear on this concert.

Besides the Kinstonians, heard also on this program were Count Basie and His Orchestra, Sister Tharpe of Cotton Club fame, The Kansas City Six, Sanford Terry of Durham, Ruby Smith, niece of the late blues singing Bessie Smith, Big Bill and his guitar of Chicago, Meade Lux Lewis playing the "Boogie Woogie," Sidney Bechet and many others.

BACKGROUND OF MITCHELL'S SINGERS

Most extraordinary, the Mitchell Singers started singing together after work and when they felt that they were good enough. They started harmonizing after baseball games in which they played, and according to one of their relatives they often joined in the fight that started because of the losers' dissatisfaction. They acquired several tin pans and jugs for accompaniment. Then in 1934 they were formally organized by John Mitchell, local painter, who left them after a few months. They still use his name.

The personnel is composed of Sam Bryant, 35, bass; Mernlei Louis David, 33, bass; Julius Davis, 39, second tenor and William Brown, 36, first tenor.

Sam Bryant lives at 424 Davis Street. He is a bachelor and works everyday at the carpenter's trade. He was mborn at Holly Branch, Jones County, attended school there and came to Kinston since his mother's death in 1918. Mernlei is 33. He was born in Kinston and married Christine Thomas, in 1937. He has been employed by White Wood and Coal Yard for three years. William Brown, and Julius Davis are both from Richlands, Onslow County. Both are married, Brown having told the preacher "yes" in 1921 and Davis just ten years ago. Brown has 3 children of high school age who are very proud of their famous daddy. Davis has no children. He had lived in Florida for 18 years before he came to Kinston in 1930. Brown has been in the Key City since 1920. Although the smallest man in the quartette, Brown has the biggest job. He drives a big truck for the Old Dominion Box Factory. Davis works at a tobacco stemmery.

At the present, the group is managed by J. B. Long, white, local insurance man.

It will be interesting to know that they got their first "break" when, after listening to a record in a Kinston chain store, the told the owner that they could beat the recording artist singing. Out of jest, the store owner asked them to try. They did, and were so good that the man attempted to get them a chance to make a record. After a year, at his own expense, to took them to the nearest recording studio where the made a few recordings. Their records have been on sale, listed under "Race Records" ever since. They have recorded for both Perfect and Vocalion.

Among their best records are "Lord Have Mercy," "While He's Passing By," "Hide Me, Oh, Lord," "Blessed Are The Poor In Spirit," "Jesus Christ of Nazareth" and "Got My Ticket." These are all Vocalion Recordings.

The boys are back home, having arrived Thursday night, December 29. They are all back on their jobs, working as if they were not the four biggest men in Kinston today.

Negro Music Sung in Tableaux

In song, dance and a little drama the Labor Club last night squeezed the cozy precincts of the Labor Stage with a bird's-eye view of the long story of "Negro Music: Past and Present." Remembering larger historical and immediate social conditions, Robert H. Gordon devised a series of simple tableaux that told of the Negro's working and playing that formed the soil from which the Negro's music sprang. The voice of Carlotta Mosley, who conceived the show, issued from the darkness to link the pictures into a sustained narrative.

Asadata Dafora and his group went back to Africa for songs and dances that set the tempo and the temperature of the evening. Then the story jumped the centuries to the slave-ship and slavery in America, with Albert Moss' exuberant choir singing songs of sorrow, a hope and an exaltation that belong uniquely to the Negro race. There was an interlude for Leadbelly, his guitar and his cane, and then the blues came in with Ruby Swith's wonderfully raucous voice and James P. Johnson's fantastic piano. From this sphere of musical expression it was just a step to the realm of boogie-woogie, with Albert Ammons and Meade (Lux) Lewis worrying the lower octaves of a couple of pianos that had long since lost their innocence.

Add credits to: Mr. Moss, for his musical arrangements; John Valesco and Simon Rudy, for general supervision; S. Syrjala, for his technical direction; and to the Labor Club, for a corking show. G. G.

African Songs—Folk

Somebody said once, "We believe, that there was no end to the writing of songs. Or was it the writing of laws? At any rate, we are going to accept the declaration as applying to songs for the purpose of this editorial reference.

And we are moved to this thought by two circumstances. One is that Cecil C. Sharp, an English author, has found that English folk songs have not been appealing to the educated Britisher in the rural sections as they should be. Sharp says in this connection:

One of the most amazing and puzzling things about the English folk song is the way in which it has escaped the notice of the educated people resident in the country districts. When I have had the good fortune to collect some especially fine songs in a village, I have often called upon the vicar to tell him of my success. My story has usually been received, at first, with polite incredulity, and, afterwards, when I have displayed the contents of my notebook, with amazement. . . .

The fear is expressed that the folk song is losing its power in rural Britain. We hope not. The man who writes the songs of a nation is still as powerful as the man who writes its laws.

Now for a look at songs and song writings on this side of the Atlantic—and right down here in the South. We are solemnly told by Dr. George Herzog of Columbia University that negro folk songs did not come out of Africa. The negro spiritual, says this authority, is a revised and converted version of American religious or folk songs. They haven't anything to do with Africa. He tells us these tunes come down from colonial times and that groups of singers, ranging from Cherokee Indians in the Great Smokies of North Carolina to religious cults in Georgia originated them and kept them alive. The negroes have just adapted them.

We cannot get excited ourselves over the origin of these tuneful (?) efforts. We simply hand the data on to you as it was given us through press accounts of the professor's conclusions.

DeLand, Fla., Sun News
February 25, 1939

Florida's Beloved Stephen Foster Never Visited In This State According To Distant Relative Who Makes His Home In City

By PREACHER ALLEN

Today and all this week, people all over the state have been observing "Stephen C. Foster Week" in connection with a movement to erect at White Springs on the Suwannee River a beautiful memorial to America's foremost composer of Negro spirituals, yet peculiar enough Stephen C. Foster never once during his short lifetime set foot within the boundaries of Florida.

Popular opinion also has it that Foster received the inspiration for his immortal "Swanee River" from Florida's Suwannee River, which begins near Waycross, Georgia, and flows southward to the Gulf of Mexico, but once again the facts have been misconstrued for several good reasons.

Grand Nephew Here

The best explanation concerning Foster's non-appearance in Florida is given by Major George C. Thornton of 505 Sans Souci Place, a grand nephew of the great composer, who said that the family had no knowledge whatsoever of Foster's ever having come farther south than Kentucky.

Major Thornton said that as a boy he frequently visited his great-uncle, Morrison Foster, Stephen's brother, in Philadelphia, and while his Uncle "Mitt," as he was affectionately known to the family, often recounted tales of Stephen's life, his experiences, activities and habits, he never once mentioned any visit to Florida made by Stephen.

Never Visited Florida

And while Stephen stayed away from home much of the time after the age of 20, Major Thornton explained that the family kept in contact with him and practically always knew his whereabouts. If Foster had had occasion to visit

Florida, Major Thornton said members of the family would certainly have known about it. Also no reference is made to a Florida visit in the writings of Foster's granddaughter, Mrs. Jesse Welsh Rose, who has on occasions recounted numerous facts and incidents about her grandfather's life as told her by her mother and grandmother.

Furthermore, John Trasker Howard makes no mention of such a visit in his "Stephen C. Foster, America's Troubadour" which has been labeled as the most authentic of biographies written about the composer.

Major Thornton also explained that the words and music to "Swanee River" were written long before the name "Swanee River" was ever selected as a title or injected into the song.

Explains Title of Song

According to Major Thornton the name "Swanee River" was suggested as Foster was not satisfied with the title already used. Foster liked the new words and they rhymed perfectly with the rest of the song so he adopted them.

Stephen C. Foster was born in Pittsburgh, July 4, 1826 to wealthy and prominent parents, and although he lived much of his life in poverty and died a tragic death in extreme poverty it was not the fault of his parents and family who time after time offered financial aid, but their pleas of persuasion fell on deaf ears. Young E. Allison, who knew Foster in Kentucky and collected a considerable amount of data about him, says: "Foster was an aristocrat by birth and by gifts."

As is the case with most master artists, Foster was extremely temperamental and possessed a steel

will which he exercised at times. Delicate as a child, Foster lived most of his life in ill health and alone. It seems that he preferred to spend his time only with his music. Because of his ill health, Foster indulged in drink to a great extent in an effort to kill an infection of tuberculosis.

He died in New York, January 12, 1864, at the age of 37, four years after he had taken residence there.

Father a Virginian

Another question which has come up for argument is if Foster was born in the north and lived most of his life there, how did he acquire his Negro dialect? Several persons have used this point to argue that Foster did not compose his own songs. Major Thornton explained this by saying that Foster's father was a Virginian landowner and his mother from Maryland, and when his father moved to Pittsburgh he carried a large number of slaves with him. From them Stephen derived his dialect inasmuch as they were a part of the household and Stephen was raised with them.

According to Major Thornton, the white cottage in which Foster was born is not numbered among the collections of Henry Ford, although Ford claims to have this exact cottage. In Pittsburgh today is a brick "Stephen C. Foster Memorial Home," said to be erected on the authentic site of the white cottage. A picture of the memorial is included in the privately published "The Birthplace of Stephen C. Foster," compiled by Mrs. Evelyn Foster Morneweck. Major Thornton explained that the white cottage was destroyed to allow the erection of this brick memorial home.

Beaufort, S. C., Gazette
March 16, 1939

SIMMONS SINGERS



The Simmons Singers of Savannah, a talented Negro sextet, are giving a concert, at the Gold Eagle Tavern on Friday, March 17th, at 8:30 o'clock under the auspices of the Ladies Aid Society of the Carteret Street Methodist Church. A small admission charge will be made.

Those who have heard them sing are enthusiastic over their presentation of the Negro Spirituals and say that a treat is in store for those who come to hear them.

LET'S FIGHT TO KEEP OUR SPIRITUALS SACRED

Stewards Of Race Heritage Must Act

Claims It Is Our Duty to Help Keep Our Parents' Songs In Their Sacred Purity.

By REV. GEORGE W. HARVEY
Pastor New Hope Baptist Church, Braddock, Pa.

It is the duty of the children to keep inviolate. Our parents may not have left us very much in material goods, but they were blessed to bequeath unto us something far greater than money, things or land. While many cannot appreciate the fact, yet our great-est racial treasure is to be found in the spirituals, the songs of our mothers and fathers.

HONOR PARENTS' MEMORY

No child of the race can, with perfect impunity, misuse the legacy which our forefathers have left, with nothing hollow the sacred memories of the past.

OUR SPIRITUAL HISTORY

The Negroes' spiritual history in America is embodied in the words and music of the spirituals. It is a history, pure, unbiased and filled with great religious potentialities. And we as children of the race, must be the last to foster or permit the deliberate and continued use of the songs that are holy.

THANKS TO ARTISTS

Our fine music teachers and directors in many of our churches, schools and communities are to be especially thanked for the very fine way in which they have kept the uses and traditions of the spirituals unswayed. We should welcome any improvement that they can make in arrangement or composition so long as it is consistent with musical and religious traditions. But on the other hand, all members of the group should protest all jazzing, swinging, or other irreligious uses of the spirituals.

GIVES TRIBUTE

I am giving tribute to all persons like Burleigh, Dett, C. C. White, James E. Gayle, Roland Hayes, Marian Anderson, John Charles Thomas, Lawrence Tibbett and others that have used such fine judgment in their use of the spirituals. These persons and others, should be thanked for

Well Known Negro Tenor Sings In Belmont Tonight

George Matthews To Present Concert At Reid High School; To Reserve Seats For White Music-Lovers.

Under the sponsorship of the music department of Reid high school, the promising Negro tenor, George Matthews, will present the following program at eight o'clock tonight in the Reid high school auditorium in Belmont with Mrs. Margaret Welch Wilson as accompanist:

"Non e ver," by Mattel; "Du bist wie eine blume," Schumann; "Wanderer's Nachtlied," Franz Schubert; "Du bist mein all," Bradsky; "Una Furtiva lagrima," L'Elisio d'Amore; Donizetti; "Passing By," Purcell-Fisher; "For You Alone," Geel; "In the Luxembourg Gardens," Lockhart; "Song of Songs," Manning; "You Got to Reap What You Sow," Dawson; "My Lord, What a Mourning," Dawson; "I Got a Robe," Burleigh; "Water Boy," Robinson.

George Matthews has achieved a pleasant and renowned niche in the concert field in the United States. He has recently had the distinction of appearing as a lyceum presentation in the North Carolina summer schools, under the auspices of the State Department of Education. At one time he was private soloist for Mr. and Mrs. Henry Ford of Detroit.

His voice has been described as full and eloquent in the range of its lyric expression.

Special seats will be reserved for white persons.

Winston-Salem N. C. Sentinel
March 15, 1939

Hampton Quartet To Be Heard In Concert in City

A vocal concert, open to the public, will be heard here Monday night at 8 o'clock, when the Hampton quartet of negro singers, representing Hampton Institute, will be presented at Stratford College.

The varied program of songs will include spirituals, work songs and plantation melodies. The quartet of trained voices is made up of Hampton Institute graduates.

About 300 concerts a year are given by the group. In 1930 the singers were in Europe where seventy programs were given in the cathedrals, the public schools and at Oxford and Cambridge universities.

Club Requests Negro Singer Be Asked Here

The Mozart Club Tuesday evening went on record requesting the Winston-Salem Civic Music Association to bring Marion Anderson, noted Negro soprano, to Winston-Salem next season.

Meeting for the March session at the Robert Lee Hotel, the club also agreed to co-operate with the

Thursday Music Club and other Junior Clubs in bringing the Appalo Boys' Choir to this city for a concert in Memorial Hall March 28.

The choir is the outstanding boys' choir of America, it was said.

Miss Nancy Harris, Ruth Roediger, Grace Franklin and Messrs. Paul Robinson and William Wright were named delegates of the Mozart Club to the State Federation of Music Clubs in Fayetteville in April.

Study Given

The third in a series of studies of "Our American Musicians" was conducted by Miss Dicie Howell. She spoke on the famous New England group of composers, George Chadwick, Arthus Whiting, Mrs. H. A. Beach, Arthur Foote, Huntington Woodman and Horatio Parker. Miss Howell in her years of study in Boston and New York was associated with some of these musicians.

Numerous compositions of these composers were given by Misses Diana Dyer, Margaret Bagby and Mrs. James Hayes, vocalists, and O. G. Allen, Jr., pianist.

Miss Elizabeth Mendenhall, a senior in the piano department of Greensboro College, played two numbers, "Etude in E major" by Chopin and "Rhadsody in Blue" by Gershwin.

The meeting was presided over by William Wright, president.

Miss Marion Anderson on Ford Hour

Detroit—Miss Marion Anderson, America's foremost contralto, will be heard during the Ford Sunday Evening Hour broadcasts. It was announced last week that the Ford Motor Company had signed a contract with her for four coast-to-coast radio broadcasts to be during the fall and winter.

The Ford enterprises during the indoor season will feature a point of featuring American-born artists and Miss Anderson will share the spotlight with Lawrence Tibbett, John Charles Thomas, Grace Moore, Gladys Swarthout and Richard Crooks.

Negro Artist Returns From Poland Visit

William D. Allen, popular Negro concert pianist, returned from Poland yesterday on the S. S. Nieuw Amsterdam. He has been in Poland since last July, studying music under the internationally famous musician, Dr. Egor Petri.

Mr. Allen, who went abroad to continue his music studies on a General Education Board scholarship, arrived at Gdynia, Poland, on July 1st. He journeyed immediately to Zakopane in the Tatra Mountains to study at Dr. Petri's villa in the south. In less than two months, the pianist and the Petri family were forced to flee the country overnight, rush through Germany and seek refuge in Holland. There, Allen succeeded in obtaining home passage on the Nieuw Amsterdam.

A member of the Music Faculty of Fisk University in Nashville, Tenn., Mr. Allen will make his first appearance this season at a joint benefit recital at the Music and Arts School here on November 5th. Si-Lan Chen will appear on the same program with a series of Chinese dances. This recital, sponsored jointly by the Negro People's Committee to Aid Spanish Refugees and the China Aid Council, will be held for the benefit of the Spanish and Chinese refugees.

Negro in American Music Honored at Gala Festival

By Stanley Hiller

The Negro in American music was the theme of the second program of the great festival of American music nightly crowding Carnegie Hall under the sponsorship of the American Society of Composers, Authors and Publishers. William Christopher Handy arranged the long program of symphonic works, spirituals, musical comedy, songs and compositions written by members of this organization which protects the economic interests of America's artists.

A year ago the New Masses sponsored a program of music at Carnegie Hall entitled "From Spirituals to Swing" in which some aspects of the creative genius of the Negro people were given recognition. Of the two concerts the first was, perhaps, more representative of the special achievement of the Negro people than Monday night's performances by themselves were able to indicate. The choice of selections in the latter was such that the stature of the Negro people's all-sided contributions was not fully evident. Of course, one must remember that the Society was performing only copyrighted compositions by well schooled composers, whereas last year's concert was able to present new talent and compositions which were not written down both because of their improvisational nature and the lack of formal training of their creators.

After introductory remarks by Mr. Handy and an earnest plea for tolerance in American life by Gene Buck, the president of the Society, a combined chorus of one hundred voices—the Abyssinian Choir, the Juanita Hall Choir and the Talbert's Choir—sang the Negro National Anthem, "Lift Every Voice and Sing," composed by James Weldon Johnson.

William Grant Still Led Orchestra

In the first half of the program composers conducted their own symphonic compositions. "From Harlem" was conducted by James P. Johnson; "Sketches of the Deep South" by Dr. Charles L. Cooke, and William Grant Still led the

great orchestra in "Summerland" and the last two movements of his "Afro-American Symphony." Though all revealed craftsmanship of a high order, these were too derivative to bring to the fore the distinctly original contribution of Negro people to musical expression. There were motifs and progressions distinctly American but I do not think that arranging them with harmonic figured violin accompaniments enhanced their value. This was especially the case in the Afro-American Symphony of Mr. Still, one of Broadway's best arrangers. Miss Minto Cato was the vocal soloist in "How the First Song Was Born." The famous Southernaires Quartet rendered a group of Spirituals by Harry T. Burleigh, and another group was performed by Miss Jesse Zackery. "Listen to the Lambs" by R. Nathaniel Dett was presented by the Abyssinian Choir and conducted by the composer and the Juanita Hall Choir rendered "Go Down Death," a mass chant, and "De Little Black Train," both composed by James Weldon Johnson.

The standards of performance were in keeping with the great traditions of the Negro people as a nation of singers.

In the second half of the program the Crescendo Club of forty Negro composers of popular songs ranged themselves on the stage in minstrel fashion, albeit in full dress, and with Henry Troy as master of ceremonies and Joseph Jordan directing the orchestra sang some thirty odd compositions which have won popular acclaim. It was deeply gratifying to see the honor which was accorded these creative talents, and to hear their works performed by symphony orchestra of Negro and white musicians. There were songs by Bland, Lucas, Hogan, Davis, Deas, Cook, Joplin, Mack, Brown

and Dabney, and a host of others too numerous to mention, all strongly reminiscent of bygone days where the song was associated with a dance the latter was not neglected, and skilled performers supplied the appropriate steps.

Claude Hopkins and his suave band assisted in the rendition of the numbers in the latter half of the program, after which Louis Armstrong took over. The program mentions "Compositions in the Blues Era—Down to Swing Period" but they seem to have been omitted. Armstrong did "Old Man Mose" and "What Is Swing." The hour grew late and the receptive capacity of the audience became exhausted after three hours of listening and his swing rhythms were welcome. The rendition of that immortal song "St. Louis Blues" by Katharine Handy Lewis and the combined choirs brought this memorable concert to an end as the audience vociferously applauded the composer.

ASCAP Honors Colored Man in American Music

NEW YORK.—In celebration of its twenty-fifth birthday, the American Society of Composers, Authors and Publishers, better known as the ASCAP, held a program, Tuesday night, honoring the colored man in American music.

The concert was the second in a series lasting a week, which has a two-fold purpose, to honor American creative artists and to serve as an anodyne for those who are heavy laden from the war abroad.

Tuesday night's program featured symphonic music, minstrelsy, and a jam session.

Among the composers whose works were heard were William Grant Still, W. C. Handy, Shelton Brooks, Will Marion Cook, Jim Bland, Duke Ellington, Fats Waller, Andy Razaf, Maurice Pinkard and others.

Scientist Says Spirituals Not From Africa

Program Notes

NEW YORK, Sept. 21—(ANP)—Negro spirituals that have often been called evidence of African musical heritage are merely "re-worked versions of secular or religious folksongs of the white man," asserted Dr. George Herzog of Columbia University before the international congress of the American Musicological society at the Beethoven association.

After saying that there is little basis for the belief that traces of African music survive in Negro songs on these shores, Dr. Herzog declared, however, that "unmistakable marks of African influence were found recently in the songs of the Cherokee tribe in the Great Smokies, North Carolina, giving the only indications we have of the type of music the Negro slave population had when it arrived on the shores of this country."

African music survived to some extent in South America, the West Indies and perhaps on our sea islands, but on the mainland we owe our only glimpses of it to Indian music which received the foreign idiom retained much of it, the scientist said.

► Last autumn Manhattan's New York Philharmonic-Symphony Society gave its \$1,000 annual prize "for a major symphonic work by a U. S. composer" to blond-mustached David Van Vactor of Evanston, Ill. Last week Composer Van Vactor conducted his prize-winning *Symphony in D* at a Philharmonic concert in Carnegie Hall, a piece of sound musical grammar & syntax, with considerable Sibelius influence. Incidentally, it made critics wonder again at the complete anarchy of the music market. Sample prices paid other composers: Schubert for his song *Die Post*: 20¢; Frank Silver, for his and Irving Conn's *Yes, We Have No Bananas*: \$60,000.

► On the heels of Swingster Benny Goodman, who had just finished another genteel Carnegie Hall venture (TIME, Jan. 23), trod last week another classically-minded swingster. At a concert by Manhattan's year-old Bach Circle, Negro Swing-Pianist Teddy Wilson delicately pecked an 18th-Century harpsichord. Playing Bach's *Concerto in C Minor for Two Harpsichords and Strings* with Harpsichordist Yella Pessl for a partner, Harpsichordist Wilson forgot all about his pedals, stomped out Bach's rhythm with one foot.

Symposium

SPAIN'S CULTURE in EXILE

SPEAKERS: **LOUIS ARAGON**, French Editor and Author
CONSTANCIA DE LA MORA, Head of Foreign Press Bureau of Republican Spain
Prof. ALAIN LOCKE, of Howard University

PAUL ROBESON

In a program of songs of the people
 (ONLY NEW YORK APPEARANCE THIS SEASON!)

HOTEL ROOSEVELT THURSDAY EVE.
 Grand Ballroom (air-cooled)
 MADISON AVE. at 45th ST.
JUNE 29 at 8:30

Tickets: 50c to \$2.00 at Rm. 201, 381 5th Ave. MU 4-5300
 Benefit: SPANISH REFUGEE RELIEF CAMPAIGN
 HAROLD L. ICKES, Honorary Chairman

October 1, 1939

Folk Songs Recorded By Congressional Library Group During Stay Here

Importance Cited
Through Editorial
In Times-Union

LOCAL FROMAJARDIS
IS FEATURED

Spanish And
Greek Airs
Are Secured

An interesting editorial in Friday's Florida Times-Union headed "Southern Negro Folk Songs" has a special significance to the people of St. Augustine, at this time inasmuch as representatives of the Library of Congress spent three days in this city last week for the purpose of recording folklore songs of this vicinity. They found existing conditions here to be exactly as portrayed in the editorial from which is quoted:

"The announcement of John G. Lomax, curator of folk songs in the Library of Congress, Washington, D. C., that a recent trip through the Deep South had revealed to him that the singing negro laborer was disappearing from the picturesque Southern scene is information that will be received with regret by thousands of natives of this section. The 6,500-mile tour for the purpose of collecting the most colorful negro work songs for the library resulted in Lomax concluding that 'clanking machinery' is too much for the dusky workman and is hushing his voice."

What a pity that the songs of the old slavery days, the old Mammy songs, the old so-called "hand me down" songs could not have been preserved. The songs which the Library of Congress is particularly interested in procuring are the lullabies which the old negro Mammy sang to the children of her "white folks," songs which she herself learned at her own Mammy's knee.

Unfortunately the members of the recording expedition found no one in St. Augustine who remem-

bered these old songs. They do feel, however, that somewhere in the hearts and minds of some of the older colored people there must be memories which may be recorded later.

THE FROMAJARDIS

Among the records made was St. Augustine's own "Fromajardis," the Minorcan folk song. This recording was made by Miss Stella Burke. The Fromajardis was brought from the Island of Minorca to Saint Augustine about 1760 and for many years was sung here on Easter Eve by bands of singers who asked for cheese cakes (Fromajardis). About the middle of the last century the custom fell into disuse and the song was almost forgotten. Thanks to Howard Manucy, the words and music have been preserved, he having taken the words and the air from the lips of an old Minorcan, this being at the instigation of the late Dr. Andrew Anderson.

OLD SPANISH SONGS

Three very fine, very old Spanish folk songs were among the outstanding records made here. This recording was done by Senora Maria Hugas de Acebel—A lament or "tristesa" sung in the days of old King Alphonse the Twelfth; a lovely little children's song in which the children are begging their Mammies for "centavos" to buy trinkets. Another song is a gay little thing depicting children at play, and as they sing they learn their "A-B-C's."

GREEK AIRS

Recordings of two very old Greek folk songs were made by Mrs. John Tsargaris and Mrs. Miquel Saris of Lewis Boulevard: "A Wedding Chant" and "Shepherd's Song."

The four children of Mrs. Saris made a record of an old Greek Christmas Carol. In olden days, in Greece, the children sang this carol on the streets on Christmas Eve.

TO RETURN HERE

Miss Nell Jewel Howze and Robert H. Cook, Jacksonville members of the recording expedition, will return to St. Augustine in November, at which time the Shrimp Fleet will be in port, and they hope,

then, to record songs of the Portuguese and Italian fishermen, as well as the song of the negro shrimp pickers.

The importance of St. Augustine being well represented in the Library of Congress cannot be too greatly emphasized, when one stops to consider the value of these recordings to the students of future generations.

FINE PHOTOS

Many fine photographs were taken by Mr. Cook, an expert cameraman, during his three-day stay here. One particularly interesting one was a photograph made of the statue of St. Anthony, which is owned by Mrs. John Center, Hypocrita Street.

This famous statue, so picturesquely tied up with the history of St. Augustine for the past one hundred years, has never before been photographed.

Anyone in St. Augustine or vicinity who has knowledge of folk songs which would prove of value to the Library of Congress is asked to communicate with Mrs. Robert B. Gardner, No. 45 Marine Street, Telephone No. 209-M or with Julius L. Meyers, State School for the Deaf and the Blind, Telephone No. 69. Mr. Meyers is consultant with Professor Alton C. Morris, of the University of Florida, on Southern folklore.

Development of Negro Music Traced in Lecture by Handy

By Hugh J. Riddell

Some musical aesthetes find it fashionable to condemn "The St. Louis Blues," saying that it does not constitute "good music," revealed composer H. C. Handy in an entertaining and highly informative lecture on Negro Music at the Workers School. "Good music, what is it?" queried the Negro composer in the course of his discussion, and answered: "If a song lives for more than 25 years, if everybody sings it all over the world, if more than 50 arrangements of it are made, if it helps to make life pleasanter and says something significant, then it is good music. I hope you agree with me."

Mr. Handy traced Negro music back to its beginnings in Africa, then to its development in the South, where it was remoulded by the Negro in early bondage. Songs of protest, suffering and endless chants were added to the Negro's tones, he tried to express a great deal which words could not. And in his striving he arrived at a new music tonality, which Mr. Handy demonstrated was woven into the texture of jazz before Whiteman got it and before it achieved commercial and cultural recognition.

Mr. Handy showed how the songs grew up on the levees, on the plantations, on the river boats in the South. He illustrated his point by singing and playing variations on the piano. Whereas the average white man would give one note to a beat in Negro Spirituals, the Negro would give from six to nine notes to a beat, in an effort to say in these tones more than the words say. For instance, the spiritual, "On Jordan's Stormy Banks I Stand," would receive eight notes and beats as sung by white songsters, but it would get from 40 to 70 notes from the Negro singer. For he would be improvising and searching for new harmony. Until they began to develop new, unheard of "blue" legatos, the earliest form of "swing."

The process of vocally developing and extending in song and music the Negro's language soon had its instrumental partner. The Negro first got more tones and would slurr more perfect legatos from the clarinet and the nickel flute than the white musician.

From this point Mr. Handy drew

from his rich fount of experience in the South among his people, listening to them, learning not from the classics, not from the Germans or the Italians, but from the people. Not that Mr. Handy had any aversion to the classics or its rich musical tradition; but he went with freshness of ear to the soil mainly because he found it was the best way of learning to appreciate music.

The speaker traced the development of jazz from the Negro and established the difference between the secular "church" spirituals and the urbane "blues."

The series begun by Mr. Handy continues this Friday night with a lecture by Max Yergan, Secretary of the International Committee on African affairs, who recently returned from an international conference on industrial relations. His subject will be "American Negro History" and will begin at 8 P. M.

MUSIC- 1939

Jacksonville, Fla., Times-Union
September 28, 1939

SPIRITUALS AND MELODIES

Information revealed at the international congress of the American Musicological Society in New York City may have the effect of destroying beliefs of long standing in both music and lay circles here in the Southern States.

Dr. George Herzog of Columbia University dealt a severe blow to the belief that traces of African music survive in the songs of the negro in the United States. There is little basis in fact for this belief, he declared. Instead, the negro spirituals that often have been called evidence of African musical heritage merely are reworked versions of secular or religious folksongs of the white man.

However, it has been found that African music survives to some extent in South America, in the West Indies and perhaps in the American sea islands. But the only glimpses of African music on the mainland, strange though it may seem, are found in Indian music, which received the foreign idiom and has retained much of it.

Unmistakable marks of African influence have been found in the songs of the remnants of the Cherokee tribe in the Great Smokies of North Carolina, giving the only indications "we have of the type of music the negro slave population had when it arrived on the shores of this country," says the Columbia professor.

On the other hand, America has a rich store of "spiritual folksongs," the convention was told by Dr. George Pullen Jackson of Vanderbilt University, a fact apparently overlooked to too great an extent. The reputed "three cheers for the poor given at a convivial meeting of bankers" he describes as typical of the deprecatory American attitude toward its own folksongs. Three factors contribute to this attitude:

"Most Americans do not recognize their own folk song tradition; these folksongs have drawn away from native sources because most of our concert music is drawn from foreign sources, and the frequent influxes and shifts in our population have robbed us of participation in a permanent singing tradition, such as the English have."

There were more than 600 "spiritual folksongs," until recently unknown, according to the Vanderbilt professor, which have been handed down as unwritten music and have been traced from primitive Baptists and Southern "all-day singings" of today to Colonial gatherings of "separatists."

These revelations are keenly interesting to the people of the South, especially those concerning the source of the songs of the negro. It has long been the belief here that many of these songs had their origin in the negro's native land, and if they did not the negro has done an excellent job of making it appear so.

One of the mysteries of the negro race, so far as the white man is concerned, is their natural talent for music, and they have been, since time immemorial, an inspiration because of their ability and practice of singing while at work. Timing the rhythm of their bodies to the tune of the music, they accomplish the unusual in their tasks. So well has this been recognized that it has become the custom of some employers of large numbers to select one for his ability as a "song leader," and pay him extra for his leadership.

Greensboro, N. C., News

September 26, 1939

BENNETT QUARTETTE

TO GO ON TOUR SOON

To Appear in Boston, Mass.,
And Elsewhere—President
Jones Will Speak.

The Bennett College Alumnae quartette, under direction of Dr. R. Nathaniel Dett, head of the department of music at the college, will sing on the occasion of the 16th annual meeting of the Woman's Home Missionary society in Boston, Mass., the first week in October, making other appearances en route. This quartette made an enviable record for itself and the college throughout the east and midwest a few years ago.

The quartette and Dr. Dett will be accompanied by President David D. Jones and his wife, both of whom will have prominent places on the program of the Woman's Home Missionary society. President Jones will speak on the education program and she will appear on the program Wednesday night. They will acquaint the organization with the work of Bennett college as an institution for the higher education of negro women.

The quartette will assemble in New York city September 30 and remain there through October 4, appearing in several large churches and singing at a dinner meeting of the Woman's Home Missionary society Friday, October 6.

Dr. Dett has made an enviable reputation. His oratorio, "The Ordering of Moses," which received its premiere at the Cincinnati Music festival in 1937, has been presented more than 10 times by noted musical organizations. His "Martyrs" and "Liberators" and the orchestration of his famous "Juba Dance" have been among his most recent triumphs.

The quartette is composed of Jes-

mal opening exercises of the institute.

Reginald Davis, of Portsmouth, Va., violinist, will be the guest artist, and the entire student body will sing "Couldn't Hear Nobody Pray", "You Can Tell the World About This", and "Great Day, The Righteous Marching". Dvorak's "Going Home", and "Swing Low, Sweet Chariot" will also be on the program.

sie Jackson, '34, soprano, soloist Soc. Hill, S. C.; Nan Wright Bowling, '33, second soprano, Greensboro; Ma'tie Gamble Norman, '34, first alto, Winston-Salem; Elfreda Sandifer, '32, second alto, New York city. They will sing "None But the Lonely Heart" (Tschaiakowski), "Done Paid My Vow to the Lord" (Dett) and "There's a Meeting Here Tonight" (Dett). Dr. Dett will play on the piano "Let us Cheer the Weary Traveler" (Coleridge-Taylor) and Maidie Gamble Norman will render several readings.

Summerville, Ga., News

September 28, 1939

ROLAND HAYES SINGS

Don't miss the song recital, a rare treat from the most renowned Roland Hayes tenor, who will appear at the city auditorium, Rome, at 8 o'clock Friday evening, Oct. 13, for the benefit of the Summerville colored school, which is an effort to make additional room at the school, especially for home economics and shop work to better prepare negro youth for their place in life.

In Summerville, \$1 reserved tickets and 75c unreserved tickets can be purchased from the colored school, the drug stores, Rev. Kirekhoff, pastor of the Presbyterian church, and Rev. C. L. Jones, pastor of the Hemphill A.M.E. church. Special seats for white people.

The purchase of tickets at once will be appreciated so that a last-minute rush will be avoided, and so that Roland Hayes' guarantee can be sent to him by Oct. 6, as demanded by him.—A Carter, Principal.

Greensboro, N. C., News

September 29, 1939

PLANS ARE OUTLINED FOR MUSIC FESTIVAL

To Be Given By Sedalia Singers October 15.

The annual Autumn Music festival of the Sedalia Singers will be presented Sunday, October 15, at 3 o'clock at Palmer Memorial institute in conjunction with the for-

ASCAP FESTIVAL AT CARNEGIE HALL FINEST IN HISTORY

By BILLY ROWE

NEW YORK, Oct. 12.—It was a moving and motivating program presented at Carnegie Hall Monday night by the great Negroes of this and past generations whose efforts and talents have created a lasting trend in the light and heavy world of syncopation.

Never equalled in the history of American music and a feat that fate will never let happen again, the American Society of Composers, Authors and Publishers presented the symphonic, spiritual, musical comedy songs and compositions written by the Negroes of this continent. Arranged by William C. Handy, the father of the blues, the four-hour-long entertainment was applauded lustily by a packed hall as the participants depicted the integration of the music they composed years ago into the present era of modern syncopation.

Getting under way at 8:30, the program was opened with "Lift Every Voice and Sing," the Negro National Anthem, the hymn of J. Rosamond and the late James Weldon Johnson. It was rendered by a chorus of 100 voices, consisting of the Abyssinian, Juanita Hall and W. Robert Choirs, from Harlem, composed and conducted by James P. Johnson. "How the First Song Was Born," by Alex Hill, Minto Cato, soloist. "Sketches of the Deep South," composed and conducted by Dr. Charles Cooke; Medley of Will Marion Cook's melodies, sung by the Southernaires; excerpts from William Grant Still's African Symphony, composed and conducted by Mr. Still. A group of spirituals by Harry T. Burleigh; Jesse Zuckery, soloist; "Listen to the Lambs," by R. Nathaniel Dett, sung by Abyssinian Choir; "Go Down Death," a mass chant conceived and sung by the Juanita Hall Choir, and taken from "God's Trombones," by the late James Weldon Johnson.

Moving on into the lighter field, in order of the program, compositions in the minstrel scene were next presented. Under that heading some of the most immortal songs of the race were once again given hearing by those who composed them years ago. Noticeable on the list were tunes that brought memory to many men who have weathered every storm, but are now in the full winter of their lives and sad though it is, might

The World Has Hummed These Songs, But Negroes Wrote Them

NEW YORK CITY, Oct. 12—

Among the symphonic, spiritual, musical comedy, blues and minstrel songs presented by the ASCAP at the Negro Musical Festival at Carnegie Hall last Monday were Lift Every Voice and Sing, How the First Song Was Born, Sketches from the Deep South, excerpts from William Grant Still's African Symphony.

SPIRITUALS by Harry T. Burleigh; Listen to the Lambs, Go Down Death, taken from God's Trombones. MINSTREL SONGS, In the Evening by the

moonlight, Listen to the Mock-Moonlight," by the late Jamesing Bird, Nobody, Some of Bland; "Listen to the Mocking Bird," by Sam Lucas; "Nobody," by Alex Rogers and the late Bert Williams; "Some Of These Days," by Shelton Brooks; "Under the Bamboo Tree," by Cole and Johnson; "Please Go Away and Let Me Sleep," by Tim Brymn and Cecil Mack; "I'm Just Wild About Harry," by Sissie and Blake; "Lovey Joe," by Joe Jordan and Will Marion Cook; "Dearest Memories," by Will Vodery; "Mammy O' Mine," by Maceo Pinkard; "I'm Coming, Virginia," by Donald Heywood; "Junk Man Rag," by Luck-eth Roberts, and many others that brought tears to the eyes and gladness to the heart.

Hitting the blues era which migrated into swing the famous Negro composers went modern and a new crop sprang up, so we loaned our ears to the tunes we now call swing. W. C. Handy's "Memphis Blues" headed the list and ran down with such numbers and composers as "Crazy Blues," by Perry Bradford; "Sugar Blues," Clarence Williams; "King Porter Stomp," Jelly Roll Morton; "Charleston," Cecil Mack and J. C. Johnson; "Honeysuckle Rose," Andy Razaf; "Stomping at the Savoy," Edgar Sampson; "Blues In My Heart," Benny Carter; "I Can Do Anything for You," Claude

Hopkins and Alex Hill. "Old-Fashioned Love," Cecil McPherson and several others, all combining to end a glorious era with W. C. Handy's immortal "St. Louis Blues." Coming in with their swing jive, Louis Armstrong, Cab Calloway and Claude Hopkins gave the jitterbugs something to stomp their feet about. Doing his self-composed, "What Is This Thing Called Swing?" Louis Armstrong stole the show, receiving the largest ovation of any artist on the bill. In the face of the special night for music composed by the Negro members of ASCAP, a loud cry of discrimination went up from several sections of Harlem. In an exclusive interview with W. C. Handy, who was in charge of the program, this department was told "that ASCAP is beyond prejudice, and that the Negro has contributed far too much to American music for him to be able to express himself on a program with others and get the desired hearing." Going further, Mr. Handy stated that much credit should go to Joe Jordan and Dr. Charles Cooke, who aided him in arranging the affair and that Negro music is yet to reach its zenith, but would do so in a generation or so if those who compile the race music would stop

being so busy imitating those who are only imitating us. "This is the first time that such a thing has happened in three hundred years, and won't happen again in twenty-five years to come. They say we did not give the young fellas the chance here tonight they deserved. Maybe so, but they are having their day now, so why not let those of past generations have one last chance to enjoy greatness with the work which they have already done, and which makes it possible for this generation to bask in a present musical paradise."

DEVELOPMENT OF NEGRO MUSIC IS TRACED BY FATHER OF BLUES IN STIRRING LECTURE IN NEW YORK

NEW YORK, — Some musical aestheticians find it fashionable to condemn "The St. Louis Blues," saying that it does not constitute "good music", revealed composer H. C. Handy in an entertaining and highly informative lecture on Negro Music at the Workers School, this city. To a beat in Negro spirituals, the Negro would give from six to nine notes to a beat, in an effort to say in those tones more than the words say. For instance, the spiritual, "On Jordan's Stormy Banks I Stand," would receive eight notes and beats as sung by white songsters but it would get 40 to 70 beats from the Negro singer. For he would be improvising and searching for new harmony. Thus there was developed new, unheard of "blue" legatos, the earliest form of "swing."

Handy traced Negro music back to its beginnings in Africa, then to its development in the South, where it was remoulded by the Negro in early bondage. Songs of protest, suffering and endless hope were added to the Negro's chants and in simple rhythms and tones he tried to express a great deal which words could not. And in his striving he arrived at a new music tonality, which Handy demonstrated was woven into the texture of jazz before it achieved commercial and cultural recognition.

Handy showed how the songs grew on the levees, on the plantations, on the river boats in the South. He illustrated his point by singing and playing variations on the piano. Whereas the average white man would give one note

Bland's Song To Be Official

WASHINGTON—(ANP)—The concerted action of several civic associations and organizations is about to have James A. Bland's well known "Carry Me Back to Old Virginia" adopted as the official state song. After more than 50 years of popularity during which time the song whistled and hummed by thousands throughout the city, few knew that its author was a Negro.

An indication of the popularity of the composition was revealed in the sales of phonographic records. Long usage rather than legislative action "makes" songs made by the late Alma Gluck. Over 1,000,000 records have been sold, the Virginia Conservation commission reported after a study of the acceptance of the composition.

RESOLUTION PASSED

Miss Gluck was induced to sing the number after she had been a guest artist several times at the annual music week conducted under the auspices of the Wednesday club, an organization which for years sponsored annual concert featuring Metropolitan Opera stars in the capital of the Confederacy.

The commission has adopted unanimously a resolution memorializing the general assembly, which meets in January, to make the song the official song of the commonwealth. The state agency has been using the song in its sound motion pictures distributed during the past years to advertise Virginia.

However, not all organizations which have discussed the song have endorsed it. The Virginia Federation of Music clubs, after sharp debate, voted recently at its annual convention to recommend adoption, instead of "Old Virginia," a composition by W. A. Ruebush of Harrisonburg and Joub W. Wayland, formerly a teacher at Madison college of Harrisonburg.

WON'T SUFFER

Speaking editorially, however, the "Washington Star" declares that, "In a way the proceedings before the legislature at Richmond will seem foolish and futile. Bland's melody is the song that immediately comes to mind

proval on the melody or not. Virginians will continue to sing it lustily, in some instances badly and off key, but with fervor wherever an orchestra strikes up the tune. It epitomizes with satisfying completeness the way we Virginians feel about our native State, whether we hail from the potato country over on the Eastern Shore, the tobacco fields of Southside Virginia, the majestic Valley or the mountains of the Southwest.

Not many people, perhaps, are aware that the author of Carry Me Back to Old Virginny, written about 1875, was Negro. James A. Bland, born in Flushing, Long Island, in 1854, a well-known member of Billy Kersands' minstrel troupe and toured Europe with that organization. His body lies in an unmarked grave in Philadelphia cemetery. The Lions' clubs of Virginia recently decided to sponsor a suitable memorial to the memory of this Negro minstrel man whose compositions, in addition to Carry Me Back to Old Virginny, include In the Evening by the Moonlight, In the Morning by the Bright Light and Oh, Dem Golden Slippers.

Bland was the author of more than 700 ballads but if he had written nothing else he would have a place in the hearts of Virginians for the plaintive, haunting strains of Carry Me Back to Old Virginny, the unofficial State anthem which the General Assembly will be asked next month to make official by legislative action.—Roanoke Times.

Roland Hayes Sings To Near Capacity House At Town Hall

It may have been that there were too many other musical attractions the same evening for the usual S.R.C. sign was not hung out Sunday night when Roland Hayes, tenor, appeared in recital at Town Hall. An almost capacity house, however, heard Mr. Hayes acquit himself with his usual artistry in much the same manner as in former years. Time has not proven unkind to Roland Hayes as the number of encores showed.

With Reginald Boardman at the piano, the program opened with Bononcini's "Lungi Da Te Ben Mio" and the encored Monteverdi's "Maledetto Sia l'Aspetto," Rameau's Ariette from "Dardanus" and the dainty old 13th century French "L'Amour de Moi" which was encored, comprised the first group of numbers.

The second group of numbers were Schubert's "Du bist die Ruh," the encored "Der Jungling an der Quelle" and "Rastlose Liebe," concluding with the accompanist's "The Stars Looked Down," a Yuletide song. Continued applause caused the singer to render two encores one of which was Massenet's "Le Reve."

The third group of numbers were Duparc's "L'invitation au Voyage"; Lavel's "Tout est Debussy's recitation of Azael from "L'enfant Prodigue"; and Koechlin Le Thee. As encores he twice sang Miss Camille Nicholson's Creole song, "Mister Banjo." The fourth and last group of numbers were Spirituals arranged by Mr. Hayes himself: "Dats All I Want," "Good News," "Dry Bones," and "You're Tired Chile." As encores and final numbers he sang "Plenty Good Room" and "Steal Away."—L.W.W.

On Concert Tour



HAZZARD HARRISON, premiere pianist, returns from a concert tour which included Dillard University, Normal College, Normal, Ala., Alabama State Teachers' College, Montgomery and Fort Valley College, will appear in Detroit, Jan. 19. Miss Harrison, formerly of the Tuskegee Institute faculty is now at Howard University.—(ANP)

fewling white tenor has strutted at Manhattan's Metropolitan while more gifted Negro singers, by long-standing custom, were excluded. But in the field of concert singing Negroes like Roland Hayes and Paul Robeson have held their own with the best. Today's most famous Negro singer is soft-spoken Contralto Marian Anderson, whose big, warm-blooded voice is conceded to be one of the world's finest. Last summer at the tony Berkshire Festival near Stockbridge, Mass., another remarkable Negro voice, this time a soprano, threatened to claim a share of Contralto Anderson's laurels. The voice was Dorothy Maynor's (TIME, Aug. 21), plump, Norfolk-born daughter of a Methodist minister, who had been studying for several years with courtly Manhattan Vocal Coach John Alan Haughton. The picked audience of musicians and critics who heard her run the gamut from Wagnerian hallelujahs to coloratura tinkletones spoke of her as a native Flagstad.

Last week the memory of these Stockbridge bravos brought a sold-out house to Dorothy Maynor's first public recital, at Manhattan's Town Hall. Bronze, cherub-faced Diva Dorothy soon showed that her Stockbridge judges had not been far wrong, but had been a little premature. When she was through, Manhattan's critics huddled in the lobby, agreed that the Voice had a rough edge here & there, prophesied a sensational future.

TIME. November 27. 1939

THE NEGRO PRESS is hailing a "new" artist in the person of Miss Dorothy Maynor, soprano, who made her New York debut on November 19. Last summer Miss Maynor sang before Koussevitzky, famed director of the Boston Symphony Orchestra, and was hailed by him as a "native Flagstad." Since that time she has been receiving encomiums from the white and Negro press, and the musical world in general.

Miss Maynor was a discovery of Dr. R. Nathaniel Dett, now head of the Department of Music of Bennett College, Greensboro, N. C., but at that time director of the Department of Music at Hampton Institute. She was soloist with the famous Hampton choir which went on a European tour in 1929. She was encouraged by Hampton friends to study at the Westminster School at Princeton, N. J. and under private tutors until her art was fully developed.

In similar manner Prof. Arthur Calhoun, a music teacher now living in Harlem, laid the foundation for Roland Hayes' future success as a concert artist; and Negro friends in Philadelphia helped Marian Anderson get her start. But neither the Negro or white public was ready to acclaim these artists until they had won a foreign stamp of approval.

We hope that the day will come when we shall feel confident to recognize musical genius when we see it.

By Lucien H. White

'In Heaven an Angel doth dwell
Whose heart strings are a lute;
None sing so wildly well,
As the Angel Israfil."

When the poet penned these lines, he might have had in mind the coming to earth of Marian Anderson.

For there is none now who "sings effective low opening vocalize so wildly well" as this dark-hued that seemed to be written special Empress of Song. In past years for Miss Anderson; "Songs to she had reached what her admirer the dark Virgin," by the talented ers might have thought was the Negro composer, Mrs. Florence apex of her accomplishment, and Price, a beautifully constructed further accomplishment was not and skillfully rendered composition only unnecessary, but impossible. that won such favor it had to be But, true artist that she is, Mari repeated; and a noble setting by an Anderson continues to develop Samuel Barber of the poem, "I and so disclosed to the music hear an army." To this, Mr. Bar world in her Carnegie Hall concert she has given a setting in which on Wednesday night, November the piano carries a vital burden 29, a new mastery in tonal project of the song's import. Twice more tion which greatly enhances the did the singer give encores in ad native richness of texture of her dition to numberless bows. marvelous voice. There is a me. The final group brought three tifulous attention to evenness of settings of Spirituals by Edward scale. Boston. O what a beautiful

She traversed new fields in map-city, "Wade in de water" and ping the evening's program, es- "Some for Paul and some for showing trips into the realm of Silas," the first and third being German lieder and Italian lyrics. arrangements not heard before by t She began with Spanish songs and this reviewer; a fourth was an ar- then crossed into France, follow- rangement by William Heilman of ing with a long jump into Russia, "New born again." These were a after which she made the home- sung in Miss Anderson's most in- coming journey to bring songs in- imitable style, with great simplici- e English and a group of Negro ty, but always with a suggestion of tremendous powers in reserve. s Spirituals.

The first Spanish song, Esteve's eighteenth century "El luto Gar-rido" (Sad is my Heart), with its somber shading, gave evidence of a beautiful vocal formation, with smooth, liquid flow, followed by Bassa's "Menuet chante." The ease of utterance in "Del cabello mas sutil" (Your lovely fine hair) by Obradores was so exquisite as to necessitate a repetition of the song. "Elegia Eternal" by Grados was an example of arresting tonal coloring and a convincing conveyance of its many moods.

In the French songs, Miss Anderson's most telling accomplishments were displayed. Saint-Saens' "La Cloche" (The Bells) was an impressive vocalization, but the poetic sensibility and ethereal tonal attributes of Faure's "Après un Reve" (After a dream) were blended in a transcendent beauty. Even Bachelet's somewhat trite "Chere Nuit" (Dearest Night)

was given with an unsuspected attractiveness. In the Tchaikowsky air of Pauline, from the first act of "Pique Dame," the remarkable range of Miss Anderson's voice, spanning the extremities between high A flat and an E flat below, made a lasting impression. Twice did Miss Anderson respond to encores.

The group of English songs brought "The South Wind," by Horatio Parker; "Thoughts of Home," by Herbert Bedford, with an effective low opening vocalized that seemed to be written specially for Miss Anderson; "Songs to the dark Virgin," by the talented Negro composer, Mrs. Florence Price, a beautifully constructed and skillfully rendered composition that won such favor it had to be repeated; and a noble setting by Samuel Barber of the poem, "I hear an army." To this, Mr. Barber has given a setting in which the piano carries a vital burden of the song's import. Twice more did the singer give encores in addition to numberless bows.

The final group brought three settings of Spirituals by Edward Boatner. O, what a beautiful piece, "Wade in de water" and "Some for Paul and some for Silas," the first and third being arrangements not heard before by this reviewer; a fourth was an arrangement by William Heilman, "New born again." These were sung in Miss Anderson's most inimitable style, with great simplicity, but always with a suggestion of tremendous powers in reserve.

As one reviewer has said, "The voice itself had the sheen of unspoiled things. . . Not only did she do justice to the language of each song, but she seemed to have sought out the color and the line that each style required." As usual at end of the program, hundreds of standees and seated auditors thronged down to the front of the stage and vociferously and insistently demanded more. Miss Anderson graciously acceded to their wishes, singing a number of additional songs, including the Spiritual, "No Hiding place down there," and the loudly demanded "Ave Maria" by Schubert.

Kosti Vehanen, the Finnish pianist, was the accompanist.

Every seat in the spacious Carnegie Hall was occupied, with several hundred people standing through the whole evening.

Calif. Eagle - May 11, 1939
EAGLE you EAGLE You May Never Know It Happen



NBC AND CONCERT ARTISTS FOR 10 YEARS!

THE SOUTHERNAIRES (standing) left to right: William Edmonson, Homer Smith, Jay Toney and Lowell Peters, who with their accompanist and arranger, Clarence Jones (seated at piano), are in their tenth year as nationally known NBC radio and concert artists. The continuity for their regular Sunday morning programs, over the NBC-Blue Network at 11:30 a. m., EDST, is written by Smith and Edmonson portrays the band leader, of "Deacon" of the Little Weather-Beaten White-Washed Church".



THE SOUTHERNAIRES

M. J. D. Williams

UNION THREATENS TO REVOKE LICENSES OF DECCA AND VICTOR

NEW YORK CITY, March 2—The age-old practice of seeking out talented but unwise colored artists from the South and other parts of the States where education is lacking and using them to make records of all kinds which have a good sales market, was places not governed by the union, brought to a halt here last week the practice will hereafter not go by the American Federation of Musicians, when it was discovered that these same performers were being paid under scale, without knowing what was happening.

The two companies brought into the opening after an extensive probe by the AFM were Decca and Victor, the two largest in the business. When the union brought the charges to the attention of the companies involved and threatened to revoke their licenses unless it was stopped, both Decca and Victor straightened out the matter by paying the required standby fee.

The original complaint came from the Chicago local, which charged that the warring companies had made a practice of bringing colored combinations into Chicago and New York for recording without bothering whether these groups held union cards aside from ignoring the usual standby provisions with the local union. Because of the new findings of the union, it is believed that to duck paying the required scale or standby fee, the companies involved will desert the larger cities and seek race artists for recordings in their native habitats which are not governed by AFM ruling.

During the first heated round of controversy, the name of Mayo Williams was discussed by both the union and the record companies. In a letter to Decca, the Chicago union asked that Williams be fired, as it was he who imported non-union Negro musicians for their benefit. Going further, the union charges that the pay-off of most of these performers was done in the dark and much petty chiseling went on between intermediaries who did the contacting for race records.

Unless colored artists go for the "hookum" used on them by record scouts throughout the country in

*See-Discrimination

MISS MARIAN ANDERSON AND THE DAUGHTERS OF THE AMERICAN REVOLUTION.--(D.A.R.)

Gadsden, Ala., Times
March 4, 1939

STRONG OPPOSING OF INTOLERANCE

IN CHAMPIONING equal privileges for negroes and in getting out of the D. A. R. because she feels that a negro has been discriminated against by that organization, Mrs. Roosevelt is wholly within her rights. Yet there is the possibility that in championing the negro she may overlook certain human rights that are the common possession of all races and all creeds.

This right is the privilege of all persons to choose their own company. If the white man does not care to have the negro at his table or his fireside, he has the right to say no; if the negro doesn't care to have the Chinaman at his table or his fireside, he, too, may say no; if the Chinaman doesn't want the Japanese in his drawing room, he has a right to say so, and the same goes for all other races and colors on the face of the earth.

This right of all persons of all colors and all nationalities to choose their own company is fundamental and to refer to it as an evidence of intolerance, or as violative of the rights of others, is nonsense. If there is intolerance associated with the matter it is found on the part of those who are dissatisfied with the existing order and would break it down—would deny to white persons, black persons, brown persons and yellow persons the inherent right to say whom they shall choose as equals and companions.

The intolerance that would deny to races or groups the right to choose their own company is as dangerous as any other type that might be suggested.

Tenn. Journal
March 4, 1939Negro Singer
To Be Given
Use Of HallRescind Order That
Created DAR Furore

WASHINGTON, March 3 (AP)—The board of education reversed its order today to permit Marian Anderson, Negro contralto, to sing in the Central High School (for white students) auditorium on Easter Sunday.

Before the board's first decision to bar the singer from use of the auditorium, the Daughters of the American Revolution denied her use of their Constitution Hall.

Later, Mrs. Franklin D. Roosevelt told a press conference that she had resigned from a nationwide organization in a disagreement over policy, but refused to confirm or deny that the organization was the D. A. R.

Washington, D. C. Post
February 27, 19391,500 to Fight
School Ban on
Colored SingerMarian Anderson
Meeting Gets Wire
From First Lady

More than 1,500 persons pledged themselves yesterday to attend the Board of Education meeting Wednesday at Franklin School to protest its action in refusing use of Central High School auditorium for a concert by Marian Anderson, colored singer.

This action was taken at a mass meeting in Lincoln Temple Congregational Church which received a telegram from Mrs. Franklin D. Roosevelt regretting that "Washington is to be deprived of having Marian Anderson." Applause from the crowd, which filled the church and its corridors, greeted the message.

The meeting adopted a resolution deploring Washington's "reputation for civic and cultural backwardness" and petitioning Congress for a municipal auditorium. This auditorium would be "without restrictions as to race, religious faith or political belief, either in the granting of use of the building to sponsors or in seating arrangements," the resolution declared.

70 Groups Represented

Miss Bertha Blair, of the League for Peace and Democracy, who opened the meeting, explained the absence of the committee chairman, Charles H. Houston, who spoke yesterday in Cleveland in support of the Wagner-Van Nuys antilynching bill. She introduced the Rev. James L. Mixon, director of the department of social welfare, of the Washington Federation of Churches, who presided throughout the rest of the meeting. Representatives of 70 organizations were welcomed by the Rev. R. W. Brooks, pastor of the church.

The Rev. Fred Buschmeyer, pastor of the Mount Pleasant Congregational Church, where the meeting was scheduled but cancelled when ground of the congregation pro-

ted, was greeted with prolonged applause when introduced to say invocation. The audience sang "America," the only music of the afternoon.

Facts to be considered by the mass meeting were explained by Doxey A. Wilkerson, Howard University professor, and representative of the National Negro Congress. He said Marian Anderson had outgrown the Armstrong High School Auditorium, that the Rialto Theater had not been available, and that use of Constitution Hall and the auditorium of the Central High School had been denied "purely on racial grounds."

Two Theaters Available

The National Theater and the Belasco Theater, he said, are tentatively available for the presentation, but cannot be contracted for definitely until two weeks before the appearance.

"In this matter," he said, "we must not believe there has been any issue of commercialism or profit-making, but solely one of a cultural presentation, and its denial on the basis of intolerance. We must note also that if it is legal to present a white artist in Armstrong Hall, for a considerable fee, as was done recently, before a mixed audience, then it is equally legal to present a colored artist in the auditorium of a white school before a similar audience."

Clark Foreman, nephew of the editor of the Atlanta Constitution, said:

"It is strange that people of the District of Columbia can get more excited about things happening in other countries than in those which happen here. There may be an economic basis for intolerance against the Jew in Germany, but we have no such basis for intolerance against the Negro here."

Tax Exemption Refused

J. M. Nabrit, of the Howard University school of law, set forth that Constitution Hall was not a tax-exempt building, as popularly supposed, but that it had applied for tax exemption, which had been refused. He stated, however, that it had been able to name its own rate of taxation, amounting to a tax of \$3,670 on a valuation slightly over \$15,000. The hall, he said, should properly be assessed at \$40,775, and the tax should be about \$11,000.

In reference to a statement by the superintendent of schools as to denial of the use of the Central High School Auditorium based on an act "to fix and regulate salaries," he stated that Dr. Ballou had presented the wrong act to the Board

of Education, at its last meeting, and read the act which declared that the board shall determine all questions of general policy concerning the schools, and regulate the use of public buildings and grounds for supplementary educational purposes.

Russell Another Speaker

Dr. Charles Edward Russell, author, declared "snobbery is at the bottom of this whole Marian Anderson matter. The great American snob has had his innings in this case, having had the hardihood to do the deed, but not the courage to admit the snobbery, drawing the red herring of legal sophistry across the trail."

A telegram from Rabbi Gerstenfeldt expressed regret at inability to be present. Another from Oswald Garrison Villard, of New York, flayed "this outrageous drawing of the color line in the Nation's Capital."

Other telegrams read included expressions from John Brophy, Mrs. Mercedes Boyle, Donald Ogden Stewart, Prentiss Taylor, Lucia M. Pitts and Kemler Harreld, representing various labor, musical and literary organizations. Dr. Vincent Nicholson, of the Society of Friends, spoke briefly, as did more than 50 organization representatives, including one from the United Mine Workers of America, whom the Daughters of American Revolution had not permitted to use the hall several months ago.

Eufaula, Ala. Tribune
March 1, 1939MRS. ROOSEVELT AND THE
D. A. R.

"I am with Mrs. Roosevelt in her condemnation of the Daughters of the American Revolution in refusing to permit Marian Anderson, negro singer, the use of Constitution Hall in Washington," said a Eufaula Daugher today. The view of the Eufaula woman seems to be that of several editors, including Judge Grover Hall of The Montgomery Advertiser.

Editor Hall commented as follows in yesterday's issue of his paper:

The collision between Mrs. Eleanor Roosevelt and the Daughters of the

American Revolution over the question of permitting Marian Anderson, eminent American negro contralto to sing in Constitution Hall in Washington, is a painful episode. It is most regrettable. In her interview with the reporters Mrs. Roosevelt declined to identify the organization from which she had resigned over a question of "policy," but all dispatches makes it fairly clear that it was the DAR which she rebuked by resigning from. It is Mrs. Roosevelt's feeling that the organization itself should make its own announcement.

It is known that the DAR recently refused permission for Marian Anderson to give a concert in Constitution Hall April 9, this request having been made of the Daughters because of the need for a larger auditorium. Immediately there was an acrimonious controversy in the columns of Washington newspapers about this decision to exclude from Constitution Hall "the world's greatest singer," an encomium attributed to Toscanini.

"Blind Tom," great pianist, and "Black Patti," great vocal soloist, appeared repeated in their day in the white music halls of the Deep South. More recently the famous Tuskegee choir has been in demand before white audiences throughout the Deep South, and the Dawson symphony is as warmly appreciated by Southern whites as by negroes. Roland Hayes, great tenor soloist, who like Marian Anderson, has appeared before the crowned heads of Europe, is as popular in Alabama as in Maine or Yugoslavia. Anderson and Hayes have sung repeatedly in Alabama. They have appeared at Tuskegee and Birmingham and in Montgomery, the first capital of the Confederacy. It is but a few months since that Hayes sang at the city auditorium in Montgomery. Paul Robeson, famous baritone, has appeared repeatedly in moving pictures all over the Deep South.

Why there should be any objection to the appearance of Marian Anderson in Constitution Hall at Washington passes all human understanding. She can sing almost anywhere else in Washington, she can sing almost anywhere else in the United States and in Europe.

If as it would appear Mrs. Roosevelt has resigned from the DAR as a protest against this amazing policy, The Advertiser thinks that she has done a courageous and honorable thing.

Music Teachers Meet at Fisk; Adopt Program

NASHVILLE, May 4. — (ANP)

The Association of Music Teachers in Negro schools which held its annual meeting at Fisk university concurrently with the Tenth Annual Festival of Music and Fine Arts last week, drew together over forty outstanding music teachers and composers. The Association was organized three years ago at Dillard university at the time of the inauguration of President Nelson. During the opening meeting on Friday afternoon three topics were discussed: "An Experiment in Extension Music Teaching" by Frederick Hall of Dillard, "Improvements in High School Curriculum" by O. Anderson Fuller of Prairie View, and "Ensemble and the Orchestra," by Kemper Harreld of Atlanta.

The first half of the program Saturday morning was developed around music in the liberal arts college program. Papers were read by Eric T. Clarke, director of the Concert Project of the Association of American Colleges on "The Function of Music in the Humanities," by Harold C. Schmidt, chairman of the Music Faculty at Fisk University on "The Comprehensive Examination," and by David V. Robinson, member of the Fisk Music faculty, on "The Function of the Music Library in the Liberal Arts college."

The second half of the program Saturday morning was devoted to the teaching of applied music. "Piano Methods for the Junior and Opportunities for the College in the Field" was discussed by Miss Camille L. Nickerson of Howard University, "Problems in Piano Teaching" by Mr. Roy Underwood of Ward-Belmont, "Principles versus Methods in Vocal Teaching" by Todd Duncan of Howard University. At the luncheon meeting in Jubilee Hall Saturday "Problems Facing the Negro Artists" was the subject of a paper presented by Mr. Harry F. V. Edward representing the Musical Artists' Bureau of New York City. Mr. Eric T. Clarke traced the development of the Concert Project of the Association

of American colleges.

Prominent musicians present were R. Nathaniel Dett of Bennett, Todd Duncan of Howard and John W. Work and William Allen of Fisk. Officers elected for the coming year are: Frederick Hall, president; Orville Moseley, vice president; J. Harold Brown, treasurer; Mattie Booker Pearry, corresponding secretary and Essie Groves, recording secretary.

Members of the Executive board are William Allen, J. Harold Brown, E. R. Clark, Alice M. Creecy, Mark Fox, Essie M. Groves, Kemper Harreld, Evelyn Johnson, Orville Moseley, Mattie Booker Pearry, Portia Trenholm and John Work.

Nashville, Tenn. Banner
April 22, 1939

Teachers of Music Hold Meeting at Fisk

The third annual meeting of the Association of Music Teachers in Negro Schools convened yesterday at Fisk University and will continue today and tomorrow with noted musicians from various colleges slated to speak.

Members of the local committee in charge of the program include William Allen, chairman, Harold C. Schmidt, and John W. Work, all of the music faculty of Fisk.

The meeting will be concluded tomorrow morning at 9 o'clock, followed by a tour of points of interest in and around Nashville. Before adjournment, annual election of officers for the ensuing year will be held.

Association of Music Teachers In Negro Schools At Fisk



Front row, left to right: H. C. Schmidt, Fisk; R. Nathaniel Dett, Bennett; Eric T. Clarke, Association of American Colleges; Frederick Hall, Dillard; Mrs. Mattie B. Pearry, Southern; J. Harold Brown, Tallahassee, Fla.

Second row: Luanna J. Bowles, Fisk; Kemper Harreld, Spelman, Andrew Rosemond, Tuskegee; O. Anderson Fuller, Prairie View; Sylvia Olden, Talladega; Arthur Croley, Fisk.

Third row: E. R. Clark, Ft. Valley, Ga.; Orville B. Moseley, Southern; N. Constance Allen, Prairie View; Lucille Mills, Livingstone College; Mrs. Portia Lee Trenholm, Alabama State Teachers College; Ne-

rissa L. Brokenburr, Florida A. and M.; Mrs. Mildred G. Hall, Gilbert Academy, New Orleans.

Fourth row: Alice M. Creecy, Tescenden Academy, Martin, Florida; Ruth R. Sanders, Alcorn; Alyce K. Holden, Madison Junior high school, Louisville; Evelyn A. Johnson, State Teachers College, Elizabeth City, North Carolina; Alice O. Brokenburr, Alabama State Teachers College; Mrs. J. Harold Brown, Indianapolis, Indiana.

Fifth row: Ferdinand P. Abraham, Allen University; Charles Harris, State College, Orangeburg, S. C.; Harry F. V. Edward, Musical Artist Bureau, New York City; Camille L. Nickerson, Howard University.

Top row: Willis L. James, Spelman; William H. McIver, Wilson high school, Florence, S. C.; John W. Work, Fisk; Cortez D. Reece, Bluefield; David V. Robinson, Fisk; William Allen, Fisk.

People attending not included in picture: Louise R. Burge, A. and M. College, Pine Bluff, Ark.; David E. Carroll, Johnson C. Smith, Todd Duncan, Howard; Mark Fax, Paine College, Robert Hemingway, Fisk; Mrs. Mathilda Vance Hunt, Fort Valley, Ga.; Mrs. Carrie B. Nelley, Tulsa, Okla.; Mrs. Myrtle Wright, Webster Parrish Training School, Minden, Louisiana. (ANP).

Natl Assn. of Negro Musicians Preparing For Annual Convention

There is considerable activity among the local groups of the National Association of Negro Musicians in the interest of the forthcoming national convention which is to be held this year in Boston, the last week in August.

Recently Mr. David I. Martin Branch held two interesting meetings, Mrs. Gertrude H. Martin, presiding. The first was held at the Washington Heights School of Music, 405 West 148th street, Mrs. Philomine Perry, hostess.

Harvey Baker, chairman of the music program presented John M. Johnson's singing group, several talented piano students of S. Townsend and Carroll Clark, baritone.

At the April meeting which was held at the home of Mrs. Blanche K. Thomas, director of the Thomas Singers, 409 Edgecombe avenue. Mr. Baker again presented musical numbers by Beryl Outerbridge, Lenchen Coleman, Jerry Anderson, Robert Woodland and Marjorie Johnson.

The City Federation N. A. N. M., Mrs. Carl Diton, president, is giving a musical tea Sunday, April 23, 4 to 7 p. m., at the Baptist Educational Center, 2308 7th avenue, for the benefit of the delegate fund.

ISSUES PROCLAMATION



MARY CARDWELL DAWSON, newly elected president of the National Association of Negro Musicians who has sent out to the branch organizations scattered throughout the country a seven-point program for the year's work. A drive to bring all musicians into membership is planned. She announced that National Negro Music Week will be held the first Sunday in May, 1940. Mrs. Dawson lives in Pittsburgh, Pa. and conducts a successful music college in that city.

MUSICIANS ELECT CLARENCE WILSON

BOSTON, Mass. September 1.
—Mary Cardwell Dawson was elected president of the National Association of Negro Musicians at the close of its meeting here last Friday. Clarence Hayden Wilson of St. Louis was elected vice president. Other officers remained the same including J. Wesley Jones, Executive Secretary and Leroy Godman, General Counselor.

The convention will be held in Chicago, Ill. next year.

NOTE—Among those performing on artist night at the convention were Alleda Ward and C. H. Wilson of St. Louis. Mr. Wilson is music instructor at Vashon High School, choir director at Berea Presbyterian Church and President of the St. Louis Music Association.

UP FROM GEORGIA WITH MY BANJO

BY THOMAS JEFFERSON FLANNAGAN

National Negro March

WE are coming, we are coming sons of the freedmen strong,
Out from sorrow's panging clutches, do we raise Victory
song;

We have braved the rugged journey to the shining gates
of bliss,
And we lift the heavenly anthem: what wondrous love
is this.

Fields of green lie wide before us, full of harvest bounte-
ous prime,
And we march from winter's mountains to the lanes of
summertime:

Peace's banner flows before us and we brave the "HEP-
HEP!"

With never a deserter and not a soldier out of step.

When that Great Captain cometh

His battalions to review,

When He sees the tall black legions to the music
coming through—

He will bless them as the noblest who from slavery's
shackles leapt

And hung not upon the willows in despair, their harps and
went.

Mail Carrier's Wife Recognized As Among Top Flight Poets

Ability Seen By Late Jas. Weldon Johnson: Is New Englander

PHILADELPHIA has a brand new "poet-laureate"—Elsie Taylor DuTrieuille, 1628 Butler street, wife of Hamilton DuTrieuille, a mail carrier, and mother of their 2 little teenage girls, Joan and Mary Caroline.

She has won nationwide recognition by winning third prize in a poetry contest sponsored by Forum magazine for the most compelling poems challenging the American people to be alert to their liberties.

The judges were: Padraic Colum, William Allan Neilson, president of Smith College, and Carl Van Doren, publisher and author.

Mrs. DuTrieuille was awarded the \$50 third prize for her stirring "Hail Ye America" which has already brought her a wave of congratulatory messages.

However, this is not the first of her efforts to win praise and a place for her among poets of "rare talent."

Many of her works are already included in anthologies—among them: "Henrietta Gooseberry Rebels." This is a light bit of verse written at the behest of her contemporary-poet friend, Lydia Kingsway, who has written such comments upon Mrs. DuTrieuille's efforts as, "You are doing magnificent work..."

She particularly prizes a letter concerning her poems written her in August, 1937, by the late James Weldon Johnson:

"You do not really need any criticism from me. You are a poet," he wrote her.

New England Born

Born in New England, this young poet received her early education in the public schools of Hartford, Conn. It was as a student at Hartford Public

High that she was induced to study and write poetry by her English teacher.

Because of his encouragement, she also won first place over 25 con-tes-

tants, and the signal honor of having her "Song-Triumphant" (later changed to the Tercentenary Ode) accepted for the Three-Hundred-Years Celebration of the Hartford Grammar School and Hartford Public School, observed May 21, 1938.

Today it is the school song and "will be sung by H. P. H. S. pupils and graduates for many years after the memories of our celebration have faded..." wrote the principal, Clement C. Hyde, in congratulating the composer.

It has been constant encouragement and discussion which has kept Elsie Taylor DuTrieuille plugging away at her forte.

A University of Pennsylvania professor writes: "Most of them (her poems) show a mastery of form and proper regard for tonal effect."

"Your work in the field of poetry shows... even more than promise... were I you, I'd work with poetry exclusively..."

WE SALUTE YOU, MARY McLEOD BETHUNE

We salute you Mary-McLeod Bethune—
Who came up from the humble
Yet never did you grumble
For the proverbial silver spoon.

We've watched you, lo, these many years,
And of your progress kept a trace,
So now we're here to tell the Race
That you have few, if any, peers!
Your name is stamped on every cloud—
Down time's corridor it will ring;
Justly so that we feel proud
To hear the world your praises sing!

—KAYE ROSE

Thoughts for Valentine Day

TO A NATURAL BEAUTY

To me you seem your sweetest when you wear
About your neck no collar and no pearls;
The gaudy trappings worn by other girls
Add naught to you whom nature hath made fair.
The sculptured roundness of your bosom where
Lamb-like, in calm repose, Dan Cupid curls,
Uplifts and thrills as when a flag unfurls.
With what shall I your matchless gifts compare?

O queenly maiden of the far warm south,
I love you for your brownness and your grace.
I kiss the curving fullness of your mouth,
And feel the joy and sadness of a race!

To me it seems that you have something there
That's beautiful despite the clothes you wear.
—John W. Fentress.

AMERICAN RULES FOR SUCCESSFUL COLORED LEADERSHIP

The "Negro" who wants,
To be popular with whites,
Must talk about "de lawd,"
And forget about Rights,
He must be bowing and scraping,
Ever at beck and call,

Ready to obey,
And smile through it all.

A "Negro" who wants,
To be popular with "Blacks,"
Must praise everybody,
And not be too liberal with facts,
Must play up the church,
Be free with promises or cash,
Raise Hades on the quiet,
But publicly not be too rash,
Talk freely 'bout white folks,
But not so they can hear,
Boast of race pride,
When his own folks are near.

The "Negro", damned,
By leaders of both races,
Runs not with the tide,
Does not carry two faces,
He is conscientiously square,
Has courage and pride,
And unless God performs a miracle,
He will be crucified. Dabney.

The Ballad of John Brown

By Beatrice Goldsmith
(Set to Music by George Kleinsinger)

Old John Brown put his plowshare down
And to his loved ones said,
"Oh my heart is sore, I can rest no more
While the black man's blood is shed—
Farewell my wife, farewell my home
And come, my sons, with me
For Kansas ground must never know
The curse of slavery!"

CHORUS: *Henry Mark*
That's the stuff old Brown was made of
A will like iron and a heart like flame.
Wasn't much that he was afraid of
And the slavers learned to hate his name—
Oh he dreamed a dream of freedom,
His love for man was fierce and deep
And for his fellow man in bondage
He earned his final martyred sleep. . . .

12-26-39
Old John Brown went to Lawrence town
And to the people said,
"You must take a stand to protect your land
For your freedom and your bread—
The slavers from Missouri come
To plot and burn and kill—
Then fight like men, strike back like men
For this is Kansas still!"

CHORUS: *Henry Mark*
That's the stuff etc.

Old John Brown and his men went down
To fight in 'fifty-nine—
Yes that was before the great Civil War
That they crossed the slavery line.
"My men be brave, we'll set each slave
At Harpers Ferry free!
A million brothers long to know
The taste of liberty!"

CHORUS:
That's the stuff etc.

Old John Brown laid his brave life down
And to the world he said,
"They may murder me on a gallows tree
They may leave me here for dead—
But this is why I gladly die,
Oh send the word around—
Black children will one day be free
On this Virginia ground!"

CHORUS:
That's the stuff etc

Plant the white-oak and the black-oak, side by side.

(These verses on the sharecropper appear in a collection of stories and poems entitled "Get Organized," issued recently by International Publishers. New York.)

*Into the dark woods that tell no tales,
Where he kept his secrets as well as they.
He would not give away the place,
Nor who they were, neither white nor black,
Nor tell what his brothers were about.
They lashed him, and they clubbed his head,
One time he parted his bloody lips,
Out of great pain, and greater pride,
One time, to laugh in his landlord's face.
Then his landlord shot him in the side.
He toppled, and the blood gushed out.
But he didn't mumble ever a word;
And cursing, they left him there for dead.
He lay waiting, quiet, until he heard
The growls and the mutters dwindle away;
"Didn't tell a single thing," he said.
Then to the dark woods and the moon,
He gave up one secret before he died:
"We gonna clean out dis brushwood round here soon!"*

Sharecropper

BY STERLING BROWN

*When they rode up at first dark and called his name
He came out like a man from a little shack.
He saw his landlord, and he saw the sheriff,
And some well-armed riff-raff in the pack.
When they fired questions about the meeting,
He stood like a man gone deaf and dumb;
But when the leaders left their saddles,
He knew then that his time had come.
In the light of the lanterns the long cuts fell,
And his wife's weak moans, and the children's wails
Mixed with the sobs he could not hold.
But he wouldn't tell, he would not tell.
The Union was his friend, and he was Union.
And there was nothing a man could say.
So they trussed him up with stout ploughlines,
Hitched up a mule and dragged him away*

Pushkin Is Honored By Russians

7-8-39

140th Anniversary of Noted Negro Poet Widely Marked

MOSCOW, July 8—(By Chatwood Hall for ANP)—

The 140th anniversary of the birth of Alexander Pushkin, greatest of Russian poets, was widely observed in Soviet Russia on the poet's birthday, June 6. Pushkin was born in Moscow in the family of an ancient and noble household which had helped to place the Romanov line of tsars on the Russian throne. One of his ancestors was an African, Hannibal, who was a favorite and intimate of Peter the Great.

An unending stream of visitors passed through the Pushkin museum on Red Square, which has been a mecca for hundreds of thousands of visitors since its opening in 1937 in connection with the 100th anniversary celebrations of the poet's death. Usually visited daily by from 500 to 600 persons, the museum was on June 6 host in its 17 great halls to 10 times that number to view the rich and varied collection of exhibits connected with the life and work of the celebrated Negro-blooded people's poet.

Nashville Tenn Banner
July 14, 1939

Negro Poet Wins Recognition

Mrs. Frances C. DeBerry, a Negro woman formerly of Nashville, has been recently recognized in literary circles by the inclusion of two of her poems in the anthology, "Important American Poets."

Mrs. DeBerry was born and reared on the Charlotte Pike about eight miles from Nashville. She was the daughter of Greene Carter, who, Mrs. DeBerry said, "was one of those old timers just up from slavery, having been owned by Dr Charles William Carter of Bellevue." In the Civil War, she continued, he led his master's pack

and witnessed nearly every battle fought in Tennessee "In connection with Sherman's March to the Sea and the fall of Richmond, he could relate some very interesting incidents"

Her father was perhaps the first Negro to build a home on the Charlotte Pike, she recalled, and it was on this property that the first Negro school of that community was built.

Mrs. DeBerry attended this school and later went to Fisk University. For the past twenty years she has lived in Louisville. She has been a mission worker, librarian, and at present she is engaged in giving Bible lectures, she said. "The Charlotte Pike in Tennessee," one of the poems included in the anthology, follows:

Gleams the road white in the sun-shine

Far away as eye can see.
Still at noonday, save the bluejay
And the droning bumble-bee.

Fringed deep with sun-kissed daisies

All along the dusty way.
And the variegated larkspurs,
Flaunt their flaming color gay.

And the perfume-laden breezes

Sweep the dust in columns high.

And the cool delightful shadows,
Welcome every passer-by.

There are clover-blossomed meadows

And the tiny sparkling rills

Stretch away, and with the turn-pike's

Lost between the purple hills.

The poet said a New York publisher has offered to publish her

"Old Portraits and Gilded Frames,"

a book of Biblical sketches in blank verse.

LAWD HEP DE YANKEES!

(De Souf Kin Stee)

To The Commercial Appeal:

Us is gotta pow'ful pres'dint!

An'—sometimes he do his bes'.

But he makes his little errors

Jis' de same ez all de res'!

Kaze us ain't no sho'uff problem,

Like de itch er big so' toe;

Us is jis' plain country folkses!

But us wants de wu'd to know—

Dat er Miste' Franklin Roosevelt

Will jis' give us na'f a show—

Us'll r'ar up on us him na'ge

An' begin to grow some mo'.

But when he sots in de White

House

In his easy rockin' cheer,

Whilst de hired hands load de dices,

Hit don' seem like he much keer.

Eff'n freight rates is heap higher

When us buyin' f'um up dare,

Den when us sells to de Yankees

Rates is figger'd fair an' square!

Den when us begins a plantin'—

Cotton jumps an' starts to sell!

But—when gins begin a runnin'

Prices drap down nigh to hell!

('Scuse me white folks—dat jis' natsly slip out.)

Yassuh—us is got some problems

Jis' de same ez grownup folks

An' Ah's gwinna sorter whisper—

Dat dey ain't no fun ner jokes.

Yass'm—us is got us cabins

An' some lan' is pow'ful po',

An' all black gals cain't be singers

An' put on a whoppin' show.

But way down hyah in ole Dixie—

Wid de cotton, cawn an' mules

Us jis' try to be a livin'

Always by de Golden Rules.

Whah de white folks an' de 'nig-

gers

Knuckle down an' do us bes'.

An' us wants to ax de Yankees—

Please suh—let dat problem res'!

Yore frien'

AMBROSE.

Cotton Plant, Ark.

1918-Armistice Day-1939

A VOW

July 11-11-39 Washington D.C.

By CAPTAIN EUGENE DAVIDSON
(Formerly Commanding Officer, Co. D.,
367th Infantry, A.E.F.)

Editor's note: The following poem by Captain Davidson (his only one) is published for the first time since it was written more than twenty years ago. The first two stanzas were written at Camp Upton, N.Y., just before Captain Davidson sailed for France. The last two were written after he returned. With another World War in the making, the ideas expressed therein are appropriate for this Armistice Day.

1918—BEFORE

Democracy—a stirring cry!
For this I urge my men to strive,
To struggle, fight, yea, e'en to die—
Rath' dead and free than chained alive.
For Democracy we go to fight.
For this we dare a very hell.
Mid hand grenades and bursting shell
We work and die for God and Right.

But this I vow and this I swear
By all the shame of Southland's reign,
By all my folks have borne and bear,
By all their sorrows, hurt and pain.
I swear by brothers stripped to burn,
And lonely mothers' weeping tears,
And poor brown babies' frightened fears,—
Right must rule when the Blacks return!

1919—AFTER

Ah, God, 'tis as I thought 'twould be!
The Bourbon South, she rides again.
My men who fought but to be free
Are victims of that coward sin.
My men, my braves whom Death did court—
Yea, some of them are dead and still—
My men who Freedom taught to kill
In Freedom's Land are killed in sport.

What can we do when reason fails,
When Justice will not come to light,
When th' race-mad fiend against me rails
And since he may, tries out his might?
I made a vow before I went,—
God help a soldier keep his vow,—
I swore an oath; I swear it now:
We will be men though blood be spent!

AMERICAN RULES FOR SUCCESSFUL COLORED LEADERSHIP

REPUBLICATED BY REQUEST

The "Negro" who wants,
To be popular with whites,
Must talk about "de lawd,"
And forget about Rights,
He must be bowing and scraping,
Ever at back and call,
Ready to obey,
And smile through it all.

A "Negro" who wants,
To be popular with "Blacks,"
Must praise everybody,
And not be too liberal with facts,
Must play up the church,
Be free with promises or cash,
Raise Hades on the quiet,
But publicly not be too rash,
Talk freely 'bout white folks,
But not so they can hear,
Boast of race pride,
When his own folks are near.

The "Negro" is damned,
By leaders of both races,
Who runs not with the tide,
Does not carry two faces,
He is conscientiously square,
Has courage and pride,
And unless God performs a miracle,
He will be crucified.

Dabney.

There's Slavery Now In Georgia

(By William Henry Huff for ANP)
In Oglethorpe, the county of my
birth,

Are men and women, children too
In peonage, in abject slavery's
dearth.

How well do I know this is true!
These helpless ones are flogged with
pistol butts,

With wagon spokes and buggy
whips.

And chain ganged if they dare to
part their lips!

Dear Uncle Sam, go there and stop
this now—

Jehovah, O, Jehovah, where art
Thou?

The man who perpetrates this crime

Is waxing fat on human woe
But God is hastening on the time

When these inhuman acts must go
Ah, retribution's lurking in the

weeds
With eye for eye and tooth for

tooth.

This man must pay for his deeds
In pain, in blood, in tears, forsooth.

God's righteous wrath will fall upon
his head

And he and his will soon be begging
bread

Carl Sandburg Reads His Poems to L. U. Students

Call

JEFFERSON CITY, Mo., — Students, faculty members and townspeople crowded into Page auditorium last Tuesday night to hear Carl Sandburg, famous American poet, whose poetry is thought by many to be the most authentically American of any poetry written since Whitman.

Sandburg, who has just completed "Abraham Lincoln, The Wars Years," the fourth volume of his biography of the great emancipator, charmed the audience by the ease of his manner and had them amused or serious as he shared anecdotes of common life and shrewd analysis of the vital issues of today. He gave the impression of a common man seeing with the eye of a prophet and speaking with the tongue of a poet as he warned against the danger of a people losing their sense of perspective in times like these and allowing themselves to be swayed by propaganda. He might have been talking informally to an ordinary household group as he ranged from Abraham Lincoln to the Dies committee, and from George Washington Carver to Babe Ruth. In everything he said could be discovered the insight of a genius' mind.

Reads Several Poems

Turning to his poetry he read several selections from his latest book of poems, "The People, Yes," and the members of the audience were quiet and attentive as they listened to the rythmical music of poetry which said something about them, and said it in language that they could understand. Sandburg concluded his recital with several selections from his "American Songbag", a collection of American folk-songs which has brought to him almost as much fame as has come to him because of his poetry and biography.

After the recital the distinguished writer was guest at an informal reception with members of the Lincoln University faculty at President Sherman D. Scruggs' home. Sandburg displayed a keen interest in the institution and expressed his regret that he would not be able to linger long enough to search for new songs for his "American Songbag". Before leaving, he presented an autographed copy of "The People, Yes" to the university's library.

J. F. Ragland's Poems to Appear In Anthology

LAWRENCEVILLE, Va. — J. Farley Ragland, local pharmacist and drugstore owner, has been recently notified that one of his poems, "Life," has been accepted for publication in the "Crown Anthology of Verse," a standard compilation of contemporary poetry.

The inclusion of the poetry is a result of Mr. Ragland's participation in a \$250 prize poetry contest sponsored by CROWN PUBLICATIONS in New York City. The volume which will appear in May, 1939, will contain the representative work of this country's eminent contemporary poets. The inclusion of Mr. Ragland's poem is a distinct sign of literary recognition.

The competition is still open to all poets, and the rules of the contest are as follows: original, unpublished poems, under 32 lines are preferred, but reprints may be submitted; there are no restrictions as to theme, style, or number of contributions; entries should be submitted as early as possible.

Mr. Ragland's literary efforts have been published frequently in the NORFOLK JOURNAL AND GUIDE. In addition to several other newspapers, his poems have also appeared in the Virginia State College student publication, St. Paul's School publication, and the recent anthology of verse, "NEGRO VOICES."

He was born in South Boston, Va. and educated at Virginia State College and Howard University where he obtained his degree in pharmacy in 1929. Although he owns and operates a first class drug store here writing has always been his hobby. Mr. Ragland has four volumes of verse yet unpublished and is at present working on a short novel. He is a member of the Alpha Phi Alpha Fraternity.

Poetry Wins



J. Farley Ragland, pharmacist and drug store owner of Lawrenceville, Va., whose poem entitled "Life," has been accepted for publication in the Crown Anthology of Verse, a standard compilation of contemporary poetry.

Colored Girl's Poem Accepted For Anthology

To Include 'Acceptance' In The World Fair Anthology

NEW YORK, Feb.—Lois Royal Hughes, 203 Queen street, Chestertown, Md., has had her poem, "Acceptance", accepted for inclusion in the "World Fair Anthology, 1939," to be published by the Exposition Press, New York City.

"The author, who competed in a \$100 poetry prize contest still open to all poets, had to withstand tremendous meritorious competition," said the publishers, "in order to become one of the comparatively select few chosen for representation in this anthology."

The author has already achieved publication in the following "World Youth", an international publication, Crown Anthology, edited by the Crown Publications.

She is daughter of the Rev. and Mrs. R. C. Hughes, and is a graduate of Princess Anne Academy, a former student at Dover State College, and has been writing since she was eight years old.

Florence, Alabama—Times
February 18, 1939

POETRY SUBJECT OF TALK BY PAINTER AT COLLEGE

Poems from the pens of nostalgic Southern negroes who have gone North were emphasized by Dr. L. G. Painter, of Mississippi State College for Women, in his address to students of Florence State Teachers College from the subject, "Light and Dark Meat."

"There has been an awakening in poetic interest, especially in lyric verse and particularly in the South, the speaker said.

To illustrate dark meat, poems from negroes: William Alexander Percy, Margaret Belle Houston and Roselle M. Montgomery, were given. Romance from Arthur Guiterman, Mary B. Whitesides, and humor from Stephen Leacock formed the white meat elements.

Anthologist Seeks Poetry by Negroes

NEW YORK.—(ANP)—Manuscripts by Negro authors are being solicited for inclusion in the forthcoming "Annual of New England Perennial Verse," anthology to be published by the Plymouth Book House, 247 W. 34th St., it was announced this week by Leverett Stephen Griggs, white, the editor.

According to Mr. Griggs, Connecticut poet-royalist who was on the editorial staff of "Race", quarterly launched three years ago, those submitting material must be natives of some New England state or currently residents there if they plan to compete for the prizes, but they may contribute otherwise if their verse is about New England's landscape, traditions or culture.

Prizes offered include \$25 for a poem hitherto unpublished in a book, \$10 for a poem by a college student majoring in literature, and \$10 for a poem by a clergyman, and five awards of honorable mention. Mr. Griggs said also that manuscript by Negro writers is always welcome to the Plymouth Book house.

Warrenton, N. C. Record
April 28, 1939

Negro Woman To Have Poem Printed

A poem written by Augusta Martin, wife of Joe Martin, negro who runs a pressing club here, has been accepted for inclusion in The World's Fair Anthology of 1939, to be published by the Exposition Press, New York City, according to information received from New York this week.

The author is competing in a \$100 poetry prize contest of national scope sponsored by the Exposition Press for the purpose of obtaining poems of merit for the World's Fair Anthology.

The contest is still open and any one desiring to enter should write The Exposition Press, One Bruce St., New York. Entries should be original, or unpublished poems, preferably not over 32 lines.

Anderson, S. C. Mail
April 29, 1939

Southern Negro Is Author Of Poems

Orangeburg is responsible for a nationally-known negro. Here was born Johua Henry Jones, who after his graduation at Boston University became connected with the Boston Advertiser and numerous other newspapers throughout New England. For a period of four years he served as secretary to the mayor of Boston, James M. Curley. To top all of these feats, he composed two books of poetry, under the headings "The Heart of the World" and "Poems of the Four Seas."

Winnfield, La., Enterprise
April 27, 1939

Negro Poet to Visit Winnfield Next Week

E. D. Taylor, nationally known negro poet from Shreveport, will visit Winnfield from Tuesday, May 2nd, to Sunday, May 7th.

Taylor will be presented to the congregation of the Pilgrim's Rest Baptist Church Tuesday and Wednesday nights, when he will recite poems which he has written. On Thursday and Friday nights he will speak at the Morning Star Baptist Church. The program will be closed Sunday evening with another recital. The public is invited and reservations for white people will be made.

When It Comes To Negroes

(By William H. Huff for ANP)
I was born in Georgia too
And I know what Georgians do
When it comes to Negroes.
Under her unhallowed skies
I have heard the tremendous cries
Of defenseless Negroes.
I have seen blood thirsty hounds
Moving fast by leaps and bounds
On the trail of Negroes.
I have heard their cruel bark
In the night when all was dark,
Chasing after Negroes.
Yet in Georgia I declare
Some are good as anywhere
When it comes to Negroes.

WORLD'S FAIR POET



Unpublished 6-26-39
 E. A. Hightower, teacher at Yatesville, Georgia and pastor of Sugar Hill church of the Forsyth District of the African Methodist Episcopal church, has created international attention by way of a poem written by him which is now on exhibit at the New York World's Fair. The poem dealing with the unfortunate state of community gossipers, is said to be one of the most original works along this particular line of thought ever called to attention of the American reading public. Above the Rev. E. A. Hightower is shown with his family. Left to right in the group are Mrs. R. H. Wyatt, J. C. Hightower, Rev. Mr. Hightower, J. J. Hightower, and Mrs. E. A. Hightower. In the front row are little Miss Leon Wyatt, little Miss May Jetta Wyatt, and Master A. D. Hightower.

Exhibit On Dunbar's Life At Atlanta Univ.

The fourth in a series of traveling exhibits on the Negro in American life, which is available to the schools in the Atlanta University system by the Case Extension Circuit Cooperative of New York, will open in the foyer of the Atlanta University library on December 10, and close on view through December 26. The current exhibit is concerned with the life of Paul Laurence Dunbar.

Selection of the great poet's life was chosen because he is typical of the period in which he lived. All of the material taken from the collection of the 135th Street branch of the New York Public library.

Dunbar was associated with many eminent personalities of his day. Frederick Douglass employed him when he was a penniless writer to serve as clerk for the Haitian Exhibit of the World's Columbian Exposition in Chicago. William Dean Howells, the leading literary critic of the day and Dunbar's greatest literary friend, devoted his entire column in Harper's Weekly of June 28, 1896, to the then unknown poet.

Dunbar's first published work "Oak and Ivy", appeared in 1892. This volume of poems was followed by thirteen others. In the current exhibit are two of the most popular in this group: "Lyrics of Lowly Life" and "Lyrics of Sunshine and Shadow". The latter was one of the events in the history of American Negro literature. The introduction was written by William Dean Howells.

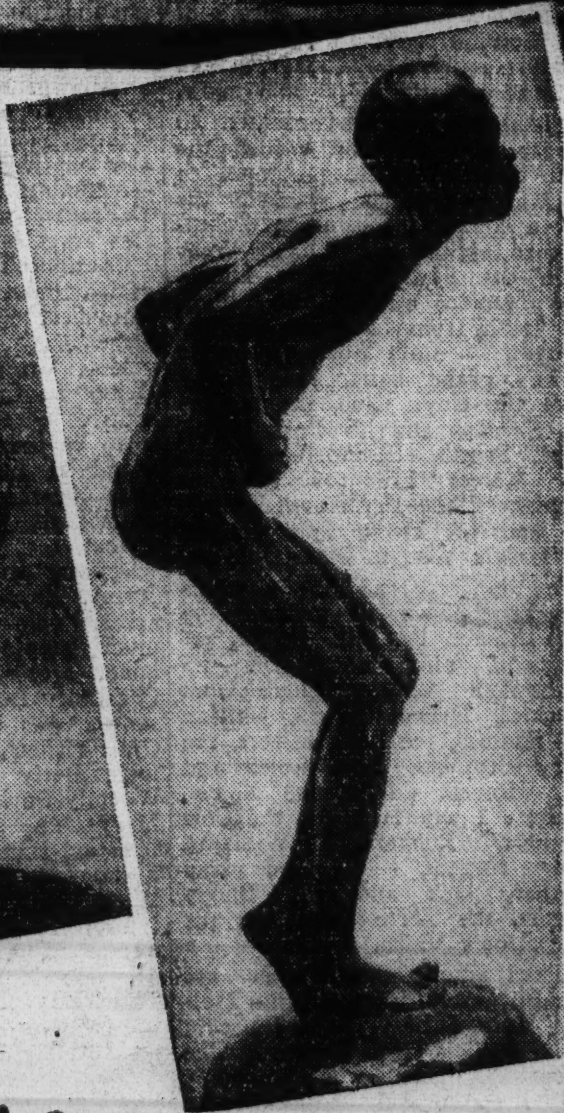
Though Dunbar's reputation as a writer rests upon his poetry, he wrote four novels. In the exhibit are two of these: "The Sport of the Gods" and "The Uncalled". The latter first appeared in Lippincott's Magazine in 1898.

Included in the exhibit are a photograph of Dunbar, an advanced poster of one of his first appearances after he became famous, and a picture of the Bronze plate marking his grave in the Woodland Cemetery in Dayton, Ohio.

If I Were A Negro

By Sophie R. Dornbusch

If I were a Negro
 I would say
 I'm glad of my
 Dark face today.
 I'm proud of my race!
 I'd fly in the face
 Of those meek,
 Of those weak,
 "Hat-in-hand,"
 Afraid-to-stand,
 Favor-carrying,
 Easily-scurrying,
 Stand-in-line
 Brothers of mine.
 But I'm white
 And the fight,
 If there be,
 Is not for me,
 To win the prize
 It must arise
 Within the masses
 From all the classes.
 The Negro race
 Must set the pace,
 Their liberation,
 Their salvation,
 Will come at last
 When they have passed
 This middle stage.
 Then in the age
 Of greatest strength
 They'll go the length
 Of sticking together
 As bound by leather
 To win their goal.
 Then will the whole
 Of the Negro race
 Stand in its place
 And lift its head,
 Its arms wide-spread
 To embrace humanity
 As humanity has not embraced it.



Age 5-27-39 New York City
 Miss AUGUSTA SAVAGE, commissioned artist for the New York World's Fair (upper left) and four selections of her sculpture. "Lift Every Voice and Sing," the World's Fair group, is shown at upper right. A bust of the late James Weldon Johnson, author of the National Negro Anthem, is at bottom left, with "Green Apples" and "Envy" in center and bottom right. The three lower pieces are included in Miss Savage's first one-man show now being held in Argent Galleries, 42 West 57th street, New York City.

Augusta Savage Studios, Inc. To Hold

Exhibition of Contemporary Negro Art

The first art gallery in America devoted to the exhibition and sale of the works of Negro artists will be opened at 143 West 125th street on June 8, the Augusta Savage Studios, Inc., announced this week.

The new gallery—the Salon of Contemporary Negro Art—is owned and operated by Negroes and will open formally on June 8 with an exhibition of the works of outstanding Negro artists of today.

A special preview of the exhibition will be held on Wednesday evening, June 7, and is expected to be an important social event in the life of the community. More than 600 civic and social leaders have been invited to the preview, and Dr. Channing H. Tobias, national secretary of the Y.M.C.A., will preside at the gathering.

Miss Augusta Savage, commissioned artist for the New York World's Fair, is president of the \$10,000 corporation which is sponsoring the Salon of Contemporary Negro Art.

Kenneth W. Smith, Brooklyn realtor, is secretary-treasurer of the Augusta Savage Studios, Inc., and George W. Lattimore, producer, is vice president.

Miss Savage, whose World's Fair sculpture, "Lift Every Voice and Sing," has elicited widespread commendation, is now holding her first one-woman show at the Argent Galleries, 42 West 57th street. This exhibition of fifteen selections of the artist's sculpture opened Monday, May 22, and will continue through Saturday, June 3. Miss Savage will exhibit also with other outstanding Negro artists at the opening of the Salon of Contemporary Negro Art five days later.

In announcing the opening of the new gallery, Miss Savage said:

"I have long felt that Negro artists, in the course of our development, have reached the point where they should have a gallery of their own—one devoted to the exhibition and sale of Negro Art.

"The Salon of Contemporary Negro Art will attempt to fill that need. We have made every effort to make this one of the finest galleries in the country. It will be beautifully appointed, well lighted and ideally situated. It is designed to meet the needs of the most exacting taste.

"It is our plan to hold a series of one-man and group shows that will make this gallery a mecca for all art lovers."

The new gallery is located on the third floor of 143 West 125th street. The exhibition room, facing the thoroughfare, is fifty-six feet long

and twenty-three feet wide.

Miss Savage, whose work has been exhibited at the Argent Galleries, the American Anderson Galleries and the Architectural League in New York City, has also received citations at the Salon Automne and the Salon Printemps at the Grand Palais in Paris.

She has won scholarships to the Royal Academy of Fine Arts at Rome and the Julius Rosenwald Fellowship which allowed her to study in Paris for three years.

Miss Savage's World's Fair group of sculpture, "Lift Every Voice and Sing," was inspired by James Weldon Johnson's Negro National Anthem of the same name. This work is now on exhibition in front of the Contemporary Arts Building, Rainbow avenue, World's Fair.

Birmingham Ala. Age-Herald

October 19, 1939

NEGRO ARTIST'S WORK UNVEILED

In special ceremonies Tuesday night at the Negro Y. W. C. A., a painting of Booker T. Washington, by John Allen, local Negro artist, was unveiled.

Highlighting the program was a talk on "Beauty of Art" by W. Lawrence James, head of the music department of Spellman College, Atlanta, who is gathering information on Negro folk songs.

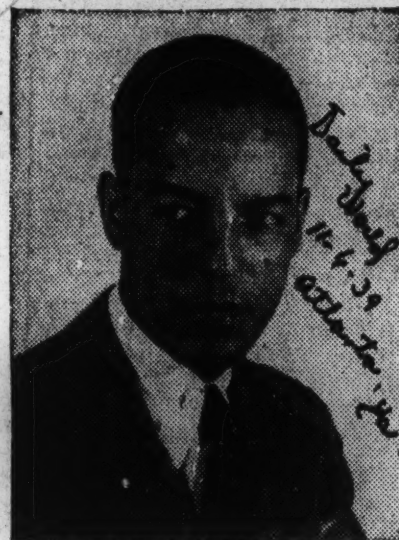
The painting, sponsored by the Birmingham Tuskegee Club, remained on display Wednesday at the Y. W. C. A. and was then taken to a local Negro funeral home, where it will hang.

The painting is of Washington when he was 44 years old. Most of the picture of him in Negro textbooks have been taken at an

older age.

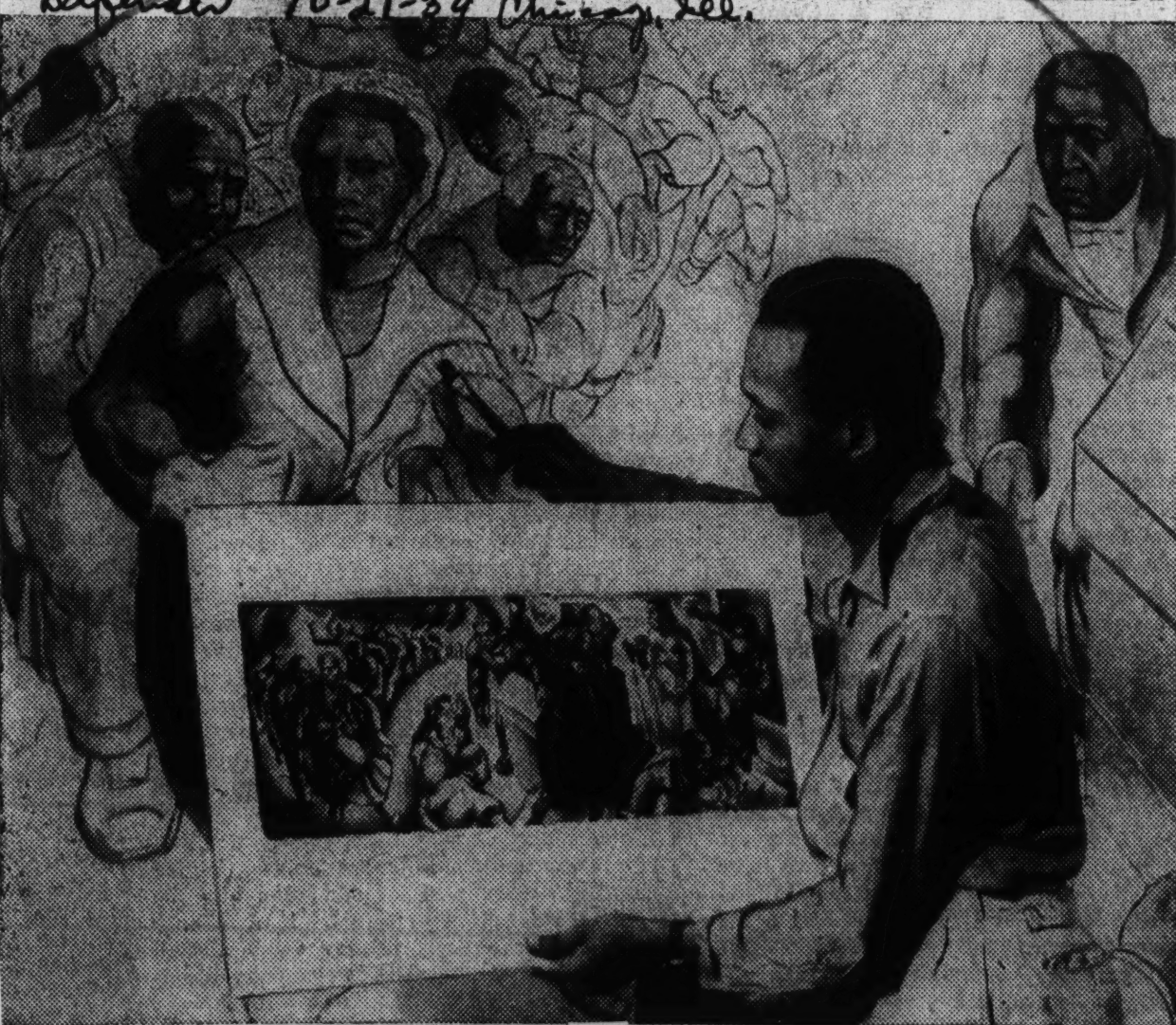
The program was completed by several musical selections and a sketch of the life of the artist.

COMMITTEE CHAIRMAN



RICHMOND BARTHE heads committee of outstanding Negro artists and sculptors to select best medal design for National Tuberculosis Association. The medals, designed by Negro art students, will be given to winners in annual essay contest on tuberculosis.

GREAT NEGROES' MURAL NEARING COMPLETION



Charles White at work on mural of "Five Great American Negroes," which is to be displayed at the artists and models ball at the Savoy ballroom on October 23. He holds a finished sketch of the work in his hand as he paints in a detail on the

figure of Sojourner Truth, abolitionist orator. The four other great persons depicted are Booker T. Washington, educator; Frederick Douglass, statesman; George W. Carver, scientist, and Marian Anderson, singer.—WPA photo.

art
1939

N. O. PROF. TO DISCUSS NEGRO ART

**Exhibition to be
Held January 15**

Melville Herskovits, head of the department of anthropology at Northwestern University, will lecture on primitive Negro art at the exhibition to be held in the Vincennes Hotel, 34th street and Vincennes avenue, Sunday, Jan. 15, from 3 p. m. to 7 p. m. His subject will be "Art in Primitive Art." He will speak at 4 p. m.

The exhibition is being sponsored by the Federated Women's Clubs, and will be under the direction of Irene McCoy Gaines, president of the group. She will be assisted by Bertha Mosley Lewis, art director and Mrs. Mary R. Morgan, chairman of the exhibit committee of the South Side Community Art Center Sponsoring Committee.

Twenty-eight paintings and ten pieces of sculpture executed by artists attached to the Federal Art Project of the Works Progress Administration will be hung. Supplementing them will be several paintings by South Side artists not attached to the project.

The exhibition was planned through the cooperation of Gordon B. Darby, chairman of the South Side Art Center sponsoring committee, functioning jointly with the Federal Art Project in establishing an art center on the South Side.

Mr. Darby announced that there would be another exhibition of paintings and sculpture, Sunday, Jan. 29, at the Palais des Gardes, 5542 So. Indiana avenue, which has been arranged under the auspices of the Housewives Association. The chairman of the sponsoring committee expressed

himself as highly gratified by the progress made toward the establishment of the art center.

"The response," he said, "on the part of the citizens of the South Side indicates definitely that our community will be the first in Chicago to open a permanent art center in connection with the W. P. A. art for the people's program. We have every reason to feel proud of our accomplishments to date. We have asked for cooperation and have received it. We will ask for more cooperation as we go down the stretch toward our goal, and I am confident we will not fail to enlist the active support of every progressive citizen on the Southside."

DeLand, Fla. Sun News

January 13, 1939

Primitive Art Of Negro Is Subject

Illustrating with maps and pictures the similarities of Negro primitive art with modern art, Miss Dorothy W. Brown of Milwaukee gave an informal lecture on Negro art yesterday afternoon before members of the Hatter Art Club at Stetson University.

Miss Brown, who is in DeLand visiting her uncle, Frank R. Osborne, secretary of the Stetson Board of Trustees, has specialized in this subject, having done extensive research work and attended many exhibits of work by Negro painters.

"African Negro art," Miss Brown pointed out, "is closely related to modern art in its abstract rhythm and its definite quality of design, balance, sincerity, and unity." It is a highly creative impulse she said, which hastened the coming of modern art.

WORK OF SOUTH SIDE ARTISTS ON EXHIBIT

Bel
Noted Lecturer Is

to Speak
1-29-39
The function of art in the home, embracing objects of interior decoration, will be explained in a lecture to be given in connection with the exhibit of paintings, sculpture and ceramics the afternoon of January 29, by Frances Strain, at the Palais Des Gardes, 5538 South Indiana avenue.

The exhibition and lecture is being sponsored by the Illinois Housewives Association, under the auspices of the South Side Community Art Center.

The exhibition, according to Mrs. Lovenia H. Brown, association president, will be the most varied of any held in co-operation with the Federal Art Project, of the Works Progress Administration, on the South Side. Paintings, sculpture, ceramics, diorama and photographs will be included, in addition to children's art work. The wide range of selections was considered desirable so as to acquaint the members of the Housewives association with the part beauty and design play in the arrangement of artistic rooms in the home.

The lecture by Frances Strain is titled "Art in Home Planning." She is a native of Chicago and is a well-known exhibitor. She studied under John Sloan, George Bellows and Randall Davies. She has been a member of the Santa Fe N. M. art colony, and has studied and exhibited in Paris. Her recent house-planning exhibit at Marshall Field's was arranged by her. She is eminently qualified to speak with authority on the subject. Mrs. Strain is a member of the Chicago Society of Artists and is the wife of Fred Bissel, Supervisor of exhibits at the Federal Art Project, 433 East Erie street, Chicago, Illinois.

In addition to the lecture by Mrs. Strain, Mrs. Daisy W. Taitts, art teacher at DuSable High school, will speak. Her subject will be "Art Appreciation Today." Mrs. Brown will introduce the speakers.

Other members of the Housewives association participating in the program include:

Mrs. Thelma Kirkpatrick, vice-president of the association and

member of the exhibit committee of the Art Center; Mrs. Clotilde Davis, chairman of courtesy; Mrs. Harriet Glover Keys, chairman of the board of directors; Mrs. Louise Mitchell, secretary of the board of directors; Mrs. Willa Alston, chairman of publicity; Mrs. Bernice Herford, chairman of home economics and consumers' problems committee. Mrs. Keys will open the program, and will introduce the president of the organization.

In addition to the speakers, there will be musical numbers, and an announcement relative to "A Night in Paris" which is the title of the artists ball and jitterbug revue that will be held in Bacon's Casino the night of March 2nd, 1939, under the auspices of the South Side Community Art Center.

Chattanooga, Tenn. News
January 31, 1939

Negro Artist Praised

In 1933 Rice Carothers, a colored Chattanooga artist, ran an elevator in the Times Building. Since that time he has studied at the National Academy of Design in New York and his recent works prompt O. K. LeBron to say of him: "The boy approaches genius."

Carothers has painted portraits of several widely known Chattanoogaans, including Congressman S. D. McReynolds, Mayor Bass and Judge Cummings.

He also does paintings which show vivid artistic imagination. His "Madonna of the Flood" hangs in the lobby of the Mountain City Club, and his painting "The Four Horsemen," recently completed, is of excellent composition and imagery, LeBron said.

The "Madonna of the Flood" is painted from a widely acclaimed photograph made by Jimmy Keen, formerly of The News, during his coverage of the Mississippi flood for the Associated Press. LeBron, who is recognized as an authority on art, said that the face and smile of the Madonna are more Mona Lisa-like in their elusive qualities than any painting he has ever seen.

There is almost a halo on her fea-

tures. The calm, quiet face of the baby is strikingly contrasted with the expression of stark tragedy, together with unplumbed depths of courage, which is written across the face of the mother.

The "Four Horsemen" is Carothers' depiction of an idea which has attracted artists throughout the ages. This subject, taken from the biblical text given in the sixth chapter of Revelation, inspired, among others, Albrecht Durer, a fifteenth century German artist, and Benjamin West, a nineteenth century American artist. Carothers has put on canvas an altogether new presentation of this idea which is pregnant with imagery—a portrayal of Pestilence, War, Famine and Death.

Carothers' painting vividly portrays these four curses swiftly galloping through air and all humanity over which they pass cowering before their terrible onslaught. Pestilence, with certain aim, releases arrows, each of which is a deadly disease. War, strong and big-muscled, riding a red horse, sweeps destruction in his wake. Famine, thin and hungry, progresses over the land, leaving millions starving in his path. Death, on a pale horse, gallops inevitably forward swinging a scythe and from its blade all beings cringe.

To even a person of doubtful artistic judgment the picture is breath-taking. It hangs unframed and practically unknown in Carothers' little studio on Ninth Street, yet it prompts a critic with the perception of LeBron to say of it: "I believe that it would be recognized in almost any gallery."

Richmond, Va., Times-Dispatch
January 28, 1939

Prize-Winning Design For Exhibit Discarded

The Virginia Art Commission will not use the design of William Henry Moses Jr., Negro artist of Hampton, as a guide in preparing the Virginia exhibit at the New York World's Fair, Wilbur C. Hall, secretary of the State world's fair commission, announced yesterday.

In a letter to L. R. Reynolds, director of the Virginia Commission on Interracial Co-operation, Mr. Hall reported that a subcommittee in charge had decided not to use the design because it called for a photomural plan, with the floor design devoted solely to Williamsburg.

Mr. Hall said no racial feeling of any kind actuated the decision. He added that he had compli-

mented the Hampton artist and had sent him the prize money, but that the commission had reserved the right to use or not to use the winning design.

Continue To Heap Praise On Replica Of Holy Land

Thousands See Exhibit Over Week-End; Today Is Set Aside For the Colored People

The enthusiasm wrought by the Holy Land exhibit of the Gauch brothers could not be combatted by the "elements" on Sunday when neither rain nor the acute change in the weather proved an impetus to the capacity throngs that filled the Blacksher Building at Broad and Government Streets yesterday.

The comments of spectators which have appeared in The Press Register throughout the past week relative to the exhibit, were supplemented by Mobile pastors Sunday. In the course of their Sabbath services, the brilliance of this ingenious work of art was lauded.

Day for Colored People

Today's showing will be for colored persons only.

The exhibit will continue throughout this week only. Showings begin daily at 11 o'clock in the morning, closing at 4:30 in the afternoons, and from 7 o'clock until 9:30 in the evenings.

Admission tickets are priced at 25 cents for adults and 15 cents for children. Net proceeds of the exhibit, sponsored by The Press Register, are to be utilized in securing dental attention for needy pupils of Mobile public schools.

Following are comments made recently by spectators:

Mrs. Quinnelly, 405 St. Francis Street, Jewish: "I think it is wonderful and I never expect to see another like it."

Margaret Smitherman, 967 Spring Hill Avenue, Catholic: "It was wonderful. Every adult and child should see it."

Mrs. C. M. Ellis, 118 Bush Avenue, St. John's Baptist: "Perfectly wonderful, and I feel Mobile is blessed to be able to hold such an exhibit."

Beatrice Thompson, 51 Alexandria Street, Methodist: "Words can't describe the beauty of this exhibition and I readily agree with those who say it is the eighth wonder of the world."

Mrs. J. A. Lowery, 41 Item Avenue, Methodist: "No one who had not read the Bible could have planned the exhibit."

J. H. Aplin, Whistler, Assembly of God: "It is a wonderful exhibition and should be a great help in the studying of the word of God."

Held "Very Interesting"

Mrs. Maurice Harford, Satsuma, Ala., Methodist: "Very interesting. Makes one feel that all should

see it."

Laudis Dyess, 257 North Claiborne street, Assembly of God: "I appreciate the privilege of seeing this exhibit. I think it one of the most interesting few minutes' study of the Holy Land I have ever spent."

Mrs. C. W. Bradley, Chatham, la., Methodist: "Very sweet and helpful."

Rev. C. W. Bradley, Chatham, la., Methodist clergyman: "To me it is wonderful."

Anna Whiting, 1210 West Thirty-second Street, Minneapolis, Minn., Protestant: "Clarifies many points, especially as to the geography of the country. A marvelous piece of work."

Mrs. L. M. Middleton-Jones, R. D., Box 111-B, Spring Hill, Ala., first Christian: "After seeing the passion Play, and hearing Dr. Smith's lectures on the Holy Land, this panorama is more appreciated."

Clarence Walker, Orange Beach, la., Baptist: "I think the exhibition is wonderful. Well worth the money."

Bertha Walker, Orange Beach, la., Baptist: "It made the Bible much plainer to me."

Mrs. C. R. Walker, Chicago, Ill., Presbyterian: "It is very instructive and interesting."

Mrs. Clarence Walker, Orange Beach, Ala., Baptist: "A great inspiration and educational. Should be viewed by every Christian worker."

Mrs. E. L. Gosette, Irvington, Ala., Baptist: "Think it is beautiful and most inspiring."

J. D. Crosby, Prichard, Ala., Baptist: "Seeing makes a greater impression. I am thrilled by seeing this exhibition as never before. Hope everyone can see it."

Mrs. J. D. Crosby, Prichard, Ala., Baptist: "Wonderful to see. Just as the Bible reads."

Kenneth McIntosh, Fairhope, Ala., Presbyterian: "I think it is a wonderful thing to see. I have learned things I did not know before. It makes a wonderful impression in a person's mind, wishing they could see the Holy Land."

Aimée Demere, Fairhope, Ala., Methodist: "Beyond one's greatest expectation."

B. B. Lambert, 903 Selma Street, Baptist: "I think it is wonderful."

Mary Brassell, 951 Palmetto Street: "I think it is grand."

Art Wins Artist Surprised

A painting, depicting Christ as a Negro man on the Cross, won first award as the outstanding painting in a southern preview exhibition of American art at the Virginia Museum of Fine Arts in Richmond last week.

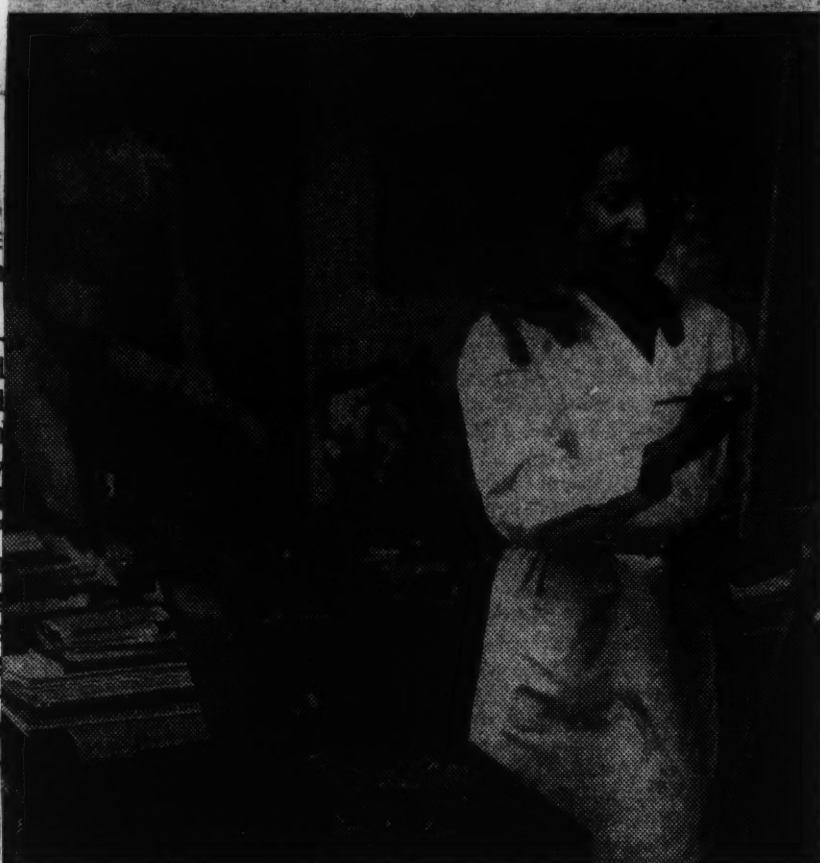
The artist, Mr. Marlon M. Judkin, instructor in the William and Mary School of Fine Arts, voiced surprise when his painting won the award, which was made by public vote. Mr. Judkin had heard "certain criticisms of his subject," which criticisms were the reason for his surprise. His painting must be superlatively good to have registered first place in a balloting by an audience which had to subordinate all cultural traditions on the subject in expressing appreciation for the artist's technique.

Mr. Judkin revealed that the subject appealed to him "from the religious and not the racial standpoint," adding that he "felt that in the subject the physical, spiritual and symbolic pulled against each other, that the Christ could have been of any race."

Such a conviction is sound, of course, and easily explained in the light of modern conditions. If a contemporary artist wanted to draw upon modern materials for the subject of such a picture as Mr. Judkin painted he had an expansive field upon which to draw, and in the case of this Virginia artist his selection of a symbol was in line with a trend toward the Negro race as a source for many of America's best artistic productions. In triumph as well as in travail the Negro, as an artist's subject, or as an artist himself, continues to make American painting, sculpture, music and literature distinctive.

HER ART WORK PRAISED

Miss Lois Mailou Jones, instructor in design at Howard University, whose one-man exhibition of 21 paintings at the R. S. See Galleries in Boston this month has received high praise. She is also exhibiting during this month two oil paintings, "Montmartre, Paris" and "The Artist's Kitchen," in the 134th annual exhibition of painting and sculpture at the Pennsylvania Academy of Fine Arts. Some critics have referred to her as the outstanding Negro artist in the United States.



Durham, N. C., Morning Herald
February 5, 1939

Nucleus Of Painter's Ambition



Pictured above are reproductions of six oil paintings done by Rev. William Arthur Cooper, Charlotte's famous Negro preacher-painter-presiding elder. In the top row, left to right, are C. C. Spaulding of Durham, president of the North Carolina Mutual Life Insurance company; Dr. Charlotte Hawkins Brown of Greensboro, president of Palmer Memorial Institute; and the late Dr. E. E. Smith of Fayetteville, founder and president of the State Negro Normal school at Fayetteville. In the bottom row are Dr. G. E. Davis of Charlotte, executive secretary of the North Carolina Negro Teachers association; "Okella," the portrait which won first prize at the North Carolina State Fair; and Rev. William Arthur Cooper of Charlotte, a self-portrait of the artist.

Five-Year Art Plan

* * * * *

Famed Charlotte Painter - Preacher Includes Negro Leaders In His Works

By WALTER SPEARMAN

Charlotte, Feb. 4.—An oil portrait gallery of 100 North Carolina Negro leaders in education, farming, business, law, medicine and other professions—that is the goal of the new five-year art plan of Rev. William Arthur Cooper, Charlotte's famous Negro preacher-painter-presiding elder.

After the painting a book is planned to include reproductions of

traits painted to inaugurate the proposed gallery of Negro leaders. They include C. C. Spaulding of Durham, president of the North Carolina Mutual Life Insurance company; Dr. G. E. Davis of Charlotte, executive secretary of the State Negro Teachers association; the late S. G. Atkins of Winston-Salem, president of the State Negro Teachers college of that city; Dr. Charlotte Hawkins Brown of Greensboro, president of Palmer Memorial institute; the late Dr. E. E. Smith of Fayetteville, founder and president of the State Normal School for Negroes at Fayetteville; Dr. James E. Shepard of Durham, president of the North Carolina College for Negroes; and the late Annie W. Holland of Raleigh, former state supervisor of Negro elementary schools.

Next on the list of prominent Negroes to be painted will come farmers, nurses, doctors, ministers, artists, educators and business— from all parts of the state until the final group of 100 leaders is selected within the five-year period. Selection of the subjects is made by a committee of seven, representing Carolina and Duke and various Negro organizations of the state. As this committee selects the candidates, Rev. William Arthur Cooper, the artist, arranges to paint the portrait, which may be retained by the subject or presented to some institution for exhibition. The art work is done under the supervision of Clement R. Strudwick, Hillsboro artist; Miss Louise Hall of the Duke university art department; Mrs. Corinne McNeir of the University of North Carolina art department; and Dr. N. C. Newbold of the state department of public instruction.

Work Wins Praise

Artist Cooper is no novice at painting. Nineteen years ago he took some watercolors and a bit of pasteboard to paint a simple picture illustrating the sermon he wanted to preach to his congregation in Burlington. The church members liked the picture—the preacher liked to paint, so he kept right on practicing. In 1931 his canvas, "The Vanishing Washerwoman," was chosen to hang in the Harmon Foundation exposition in New York City, where it won honorable mention and high praise from the critics.

Since that time he has won many honors—first prize in portraiture at the North Carolina state fair, places of honor in exhibitions all over the country, selection of one of his paintings as front cover for an important church publication, selection of many of his paintings to travel over the United States in

collection of the best Negro art of contemporary America, showings at the San Diego and Dallas exhibitions, selection to represent North Carolina at the national exhibition of American painters in New York, and membership in the American Artists Professional league and the Eugene Field Society of Authors and Journalists.

The prospective book of Negro portraits will not be his first volume either, for "A Portrayal of Negro Life," with reproductions of 27 of his best portraits, was published in 1936. Nearly 2,000 copies have been sold to libraries, museums, schools, churches and individuals, the latest order having come from Durban, South Africa.

While working on his new series of 100 portraits, Rev. William A. Cooper continues to fill his position of presiding elder of the North Charlotte district of the African Methodist Episcopal Zion church. He lives in his own home, just outside Charlotte, where he has a studio he built himself; and between his visits to the churches under his supervision he finds time to paint lifelike and artistic pictures of the leading Negroes of North Carolina.

To Teach Class

Another new job for this busy artist will start soon, for he is to teach a free class in art for Negroes at the Mint museum in Charlotte each Thursday afternoon. The museum is extending its facilities so that talented Negro students of art can use the museum, take advantage of the exhibits and the galleries and also get practical instruction in painting from Artist Cooper, who is to become a teacher as well as a preacher and painter.

On the committee to select the subjects for the Cooper gallery of Negro leaders will be A. R. Newbold of the University of North Carolina; Howard E. Jensen of Duke university; H. L. Trigg of Raleigh, inspector of Negro high schools; G. H. Ferguson of Raleigh, assistant state director of Negro education; J. W. Seabrook of Fayetteville, president of the Negro state normal school of that city; John W. Mitchell of Greensboro, director of state farm demonstration work; and G. E. Davis of Charlotte.

Financial arrangements for the painting and later for the published volume are being worked out by C. C. Spaulding of Durham, treasurer; Francis F. Bradshaw of the University of North Carolina; Max Crum of Duke university; and James Taylor of the North Carolina College for Negroes at Durham.

COLORED ARTISTS EXHIBIT WORK AT BALTIMORE MUSEUM

Baltimore, Feb. 16 (AP)—An exhibit attracting considerable attention and eliciting favorable comment in the Baltimore Museum of Art is the showing of Negro contemporary art which will remain in view until Feb. 19.

Exhibits include oils, water colors, sculpture tempera and black and white, the latter including lithographs, wood engraving, etchings, steel engravings and drawings. While the artists used Negro models the subject matter is varied. Among the canvases are "Three Trees," by Robert Neal; "Chicken Shack," by Archibald Motley, Jr.; "The Janitor Paints," by Palmer C. Hayden; "Abstraction III," by Samuel Joseph Brown and many others.

Columbia, S. C. State
February 16, 1939

J. F. Cooper Art Shown At Carolina

Drawings and etchings by James F. Cooper are now on exhibition in the art department of the University of South Carolina in the second of a series of exhibitions of prominent artists of the state.

Cooper, whose works have been recognized and shown over the United States, is a native of Kingstree. He was graduated from the university in 1928.

"Saturday Night," one of the etchings in the series, was selected as one of 15 to be sent from South Carolina to the New York World fair and was also shown in the biennial international exhibition of etching and engraving at the Art Institute in Chicago.

Two others, "Lazy Sun" and "Subway Nocturne," were selected out of more than 2,000 submitted for exhibition in New York.

The works of this series show mainly rural scenes and incidents in the life of the South Carolina Negro.

Rev. William Arthur Cooper Has Won Painting Honors at Many Showings

World Fair Exhibitor

Charlotte.—An oil portrait gallery of 100 southern Negro leaders in education, farming, business, law, and medicine, with a volume of portrait reproductions and essays to be published later—that is the ambitious goal of the new five-year art plan of Rev. William Arthur Cooper, Charlotte's famous Negro preacher - painter-presiding elder.

The project is already well under way, for seven of the portraits are painted and the artist has the backing of the division of co-operation in education.

Artist Cooper is no rank amateur when it comes to painting. Nineteen years ago he took some water colors and a bit of paste-board to paint a simple picture illustrating a sermon on "The Straight and Narrow Way" which he wanted to preach to his Burlington congregation. The church members liked the picture—the preacher liked to paint, so he kept right on practicing. In 1931 his canvas, "The Vanishing Washerwoman," was chosen to hang in the Harmon Foundation exhibition in New York city, where it won honorable mention and high praise from critics.

Honors Won

Since that time the artist has won many honors—first prize in portraiture at the North Carolina State Fair, places of honor in exhibitions all over the country, selection of one of his paintings as front cover for an important church publication, selection of many of his paintings to travel over the United States in a collection of the best Negro art of contemporary America, showings at the San Diego and Dallas expositions, selection to represent North Carolina at the National Exhibition of American Painters in New York.

The prospective book of Negro portraits will not be his first volume either, for "A Portrayal of Negro Life," with reproductions of 27 of his best portraits, was published in 1936. Nearly 2,000 copies have been sold to libraries, museums, schools, churches, and individuals—the latest order having come this winter from Durban, South Africa.



Pictured above are reproductions of six oil paintings by Rev. William Arthur Cooper, Charlotte's famous Negro preacher-painter-presiding elder. In the top row, left to right, are C. C. Spaulding of Durham, president of the North Carolina Mutual Life Insurance Company; Dr. Charlotte Hawkins Brown of Greensboro, president of the Palmer Memorial Institute; the late Dr. E. E. Smith of Fayetteville, president of the State Negro Normal School. In the bottom row are Dr. G. E. Davis of Charlotte, executive secretary of the North Carolina State Negro Teachers Association; "Okella," the portrait which won first prize at the North Carolina State Fair recently; and Rev. William Arthur Cooper of Charlotte, a self-portrait of the artist.

While working on his new series of 100 portraits, Rev. William A. Cooper continues to fill his position of presiding elder for the North Charlotte district of the African Methodist Episcopal Zion Church. He lives in his own home just outside Charlotte, where he has a studio which he built himself; and between his visits to the churches under his supervision, finds time to paint life-like and artistic portraits of the leading Negroes of North Carolina. Another new job for this busy artist will start soon, for he has just been secured as teacher for a free class in art for Negroes at the Mint Museum in Charlotte each Thursday afternoon. There he will pass on to other talented Negroes the lessons in practical art which he has picked up for himself in 19 years of painting without any formal art education.



after Lawrence 2-25-39
LAWRENCE BUTLER
talented young painter, a native of New Haven, Conn., now residing at 30 Quincey Place, Northwest, Washington, who plans to exhibit more than thirty of his best oils at the New York World's Fair as part of a Negro Art project, depicting cultural progress of the colored man. Mr. Butler graduated from Cooper Union Art School in 1932 and since that time has sold more than a hundred and fifty paintings. It is his future aim to join the American Artists' Congress.

NEW ORLEANS BOY WINS DRAWING. COLOR CONTEST

NEW ORLEANS, Feb. 2—Mas of just a number, instead of a name, by which to identify the artist, as was true of the whole commission, the decision would not have been reversed.

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Charlotte, N. C. Observer
February 5, 1939

Charlotte Minister Excels In Painting

Rev. William Arthur Cooper, Negro, Plans Portrait Gallery Of
100 North Carolina Negro Leaders—Already Seven
Have Been Painted.

BY WALTER SPEARMAN.

IN November the Virginia Art Commission selected, from a number of designs offered in prize competition, a photograph scheme offered by William Henry Moses, Jr., of Hampton, as the winning design for the State's exhibit at the New York World Fair. Mr. Moses received the cash which accompanied the award.

It develops now that the Virginia Art Commission will not use the plan which it accepted, as the best among those submitted. The Honorable Wilbur C. Hall, secretary of the Commission, made the announcement last week.

"No racial feeling," said Mr. Hall, "influenced the decision." A sub-committee, he announced, had decided not to use the plan because it called for a photomural plan with the floor design devoted solely to Williamsburg.

We don't know whether the slap is at Mr. Moses, who is a Negro, or at Williamsburg, which has been glorified as the embodiment of all the traditions associated with the founding of the Nation, of which Virginia is proud to be called the mother.

We suspect, that if the sub-committee had been in possession

An oil portrait gallery of 100 North Carolina negro leaders in education, farming, business, law, medicine and other professions—that is the goal of the new five-year art plan of Rev. William Arthur Cooper, Charlotte's famous negro preacher-painter-presiding elder.

After the painting a book is planned to include reproductions of the portraits and essays showing what has been accomplished in this state by individual negroes in various vocations. This book, like the painting project, is sponsored by the Division of Cooperation in Education and Race Relations, which means Duke university, the University of North Carolina and the North Carolina Department of Public Instruction.

SEVEN ALREADY CHOSEN.

Seven of the subjects have already been selected and their portraits painted to inaugurate the proposed Gallery of Negro Leaders. They include C. C. Spaulding of Durham, president of the North Carolina Mutual Life Insurance company; Dr. G. E. Davis of Charlotte, executive secretary of the State Negro Teachers association; the late S. G. Atkins of Winston-Salem, president of the State Negro Teachers college of that city; Dr. Charlotte Hawkins Brown of Greensboro, president of Palmer Memorial institute; the late Dr. E. E. Smith of Fayetteville, founder and president of the State Normal School for Negroes at Fayetteville; Dr. James E. Shepard of Durham, president of the North Carolina College for Negroes; and the late Annie W. Holland of Raleigh, for-

preacher liked to paint, so he kept assistant state director of negro right on practicing. In 1931 his education; J. W. Seabrook of Fayetteville, president of the Negro woman," was chosen to hang in the State Normal school of that city; Harmon Foundation Exhibition in John W. Mitchell of Greensboro, New York City, where it won honorable mention and high praise from the critics.

HAS WON MANY HONORS.

Since that time he has won many honors—first prize in portraiture at the North Carolina State Fair, places of honor in exhibitions all over the country, selection of one of his paintings as front cover for an important church publication, selection of many of his paintings to travel over the United States in a collection of the best negro art of contemporary America, showings at the San Diego and Dallas expositions, selection to represent North Carolina at the National Exhibition of American Painters in New York, and membership in the American Artists Professional league and the Eugene Field Society of Authors and Journalists.

The prospective book of negro portraits will not be his first volume either, for "A Portrayal of Negro Life," with reproductions of 27 of his best portraits, was published in 1936. Nearly 2,000 copies have been sold to libraries, museums, schools, churches and individuals, the latest order having come from Durban, South Africa.

CONTINUES TO PREACH.

While working on his new series of 100 portraits, Rev. William A. Cooper continues to fill his position of presiding elder of the North Charlotte district of the African Methodist Episcopal Zion church. He lives in his own home just outside Charlotte, where he has a studio which he built himself; and between his visits to the churches under his supervision he finds time to paint lifelike and artistic pictures of the leading negroes of North Carolina.

Another new job for this busy artist will start soon, for he is to teach a free class in art for negroes at the Mint Museum in Charlotte each Thursday afternoon. The museum is extending its facilities so that talented negro students of art can use the museum, take advantage of the exhibits and the galleries and also get practical instruction in painting from Artist Mrs. Cooper, who is to become a teacher as well as preacher and painter.

PERSONNEL OF COMMITTEE.

On the committee to select the subjects for the Cooper Gallery of Negro Leaders will be A. R. Newsome of the University of North Carolina; Howard E. Jensen of Duke university; H. L. Trigg of Raleigh, inspector of negro high schools; G. H. Ferguson of Raleigh,

FORMER CHATTANOOGA ELEVATOR OPERATOR'S PAINTINGS WIN PRAISE



Lavish praise is being given Rice Carothers of Chattanooga, Tenn., for the excellence of his paintings. Up until 1933, Mr. Carothers ran an elevator in the Times building, Chattanooga, with little notice. Since that time, he has had an opportunity to study and has attracted widespread attention. Leaders in the cultural and civic life of the city have set for portraits by him. Above are two of his paintings, which were reproduced in the Chattanooga Daily Times and are published here through the courtesy of that newspaper. "The Madonna of the Flood" is the title of mother and baby and "The Four Horsemen" of the other painting. This last painting hangs in Mr. Carothers' studio at 432½ E. Ninth street. The artist himself may be seen contemplating the painting.

Richmond, Va., Times-Dispatch
February 20, 1939

The Arts

Craig House Is Workshop For Negro Art

Craig House, at 1812 East Grace Street, historic home of Edgar Allan Poe's "Helen," is now a flourishing and earnest center of art work for Richmond Negroes, with about 75 students of drawing, painting, modeling, metal work and other arts gathering every night for study and work.

Provided by the Association for Preservation of Virginia Antiquities for the use of serious Negro art workers, Craig House is governed by a white board of directors which opened the art center last October to provide a place, facilities and instruction for interested Negroes. There is no fund for providing equipment and materials, so the board members buy and "beg" much of it to keep classes going. Students provide some of their own materials.

Craig House is the only such art center for Negroes in Richmond. There are classes in art and occasional exhibitions for Negro artists, such as instruction offered at the Y. W. C. A. under sponsorship of the Valentine Museum, and annual exhibitions of school children's work at Valentine Museum. But no other institution offers Negroes a place, instruction and facilities for art development.

Sylvius Moore, young Negro graduate of Hampton Institute, came from directorship of a Hampton WPA recreation center to direct the Craig House. With other instructors he carries out a program of painting and drawing classes, modeling in clay and plaster, ship carving for wood decoration, fundamentals in metal craft and dancing.

One night meeting a week in each class is held and the weekly attendance is between 45 and 50. Workshop of the center is the two-story house back of Craig House itself, which is also a dance studio for lessons in ballroom dancing, tap dancing and other kinds.

Students at Craig House center, Director Moore finds, are those artistic and ambitious Negroes



Staff Photo.

THE GRAYS AT CRAIG HOUSE—Two student artists at the Craig House modeling class, Elizabeth and Irene Gray, with their father, W. T. Gray, who is sitting for the former. Her sister is doing an original group of a laughing clown with five children. Who are "serious and earnest" about their work.

"They either want to use it seriously, or to have their art as a life-long hobby," he explained.

New Orleans, La., Times-Picayune
February 26, 1939

TO SHOW NEWCOMB PAINTINGS AT FAIR

Paintings by three professors of Newcomb college will appear in the exhibition of American contemporary art at the New York World's Fair, it was announced Saturday by Miss Leta Lee Troy, director of art school.

The works include "Christ of the Mountain," an oil painting by Xavier A. Gonzales, assistant professor of design; "A Painting" in oil by Will Henry Stevens, associate professor of art, and two pieces by Mrs. Caroline Durieux, assistant professor of design.

Mrs. Durieux' contributions are both negro studies, one an oil, "First Communion," and the other a drawing, "Edna Washington."

Durham, N. C. Sun
February 20, 1939

GREEK ART EXHIBIT ATTRACTS ATTENTION

The classical exhibit of Greek art, which will remain on display through the week at North Carolina College for Negroes, is attracting considerable interest from the students. The display is made possible through the circuit case extension cooperative, which secured these historic relics from the Brooklyn museum in New York.

The exhibit illustrates the high points of Greek art from its beginnings around 1,000 B. C. to its decline in third century B. C. The material for the exhibit was assembled in New York by John Davis Hatch, Jr., national advisor to the cooperative, and Joseph P. Marvel, formerly assistant director of the Brooklyn museum. Twelve leading Negro colleges of the south are participating in the circuit, and six other shows of museum and library material will be sent to these colleges before the end of the scholastic year.



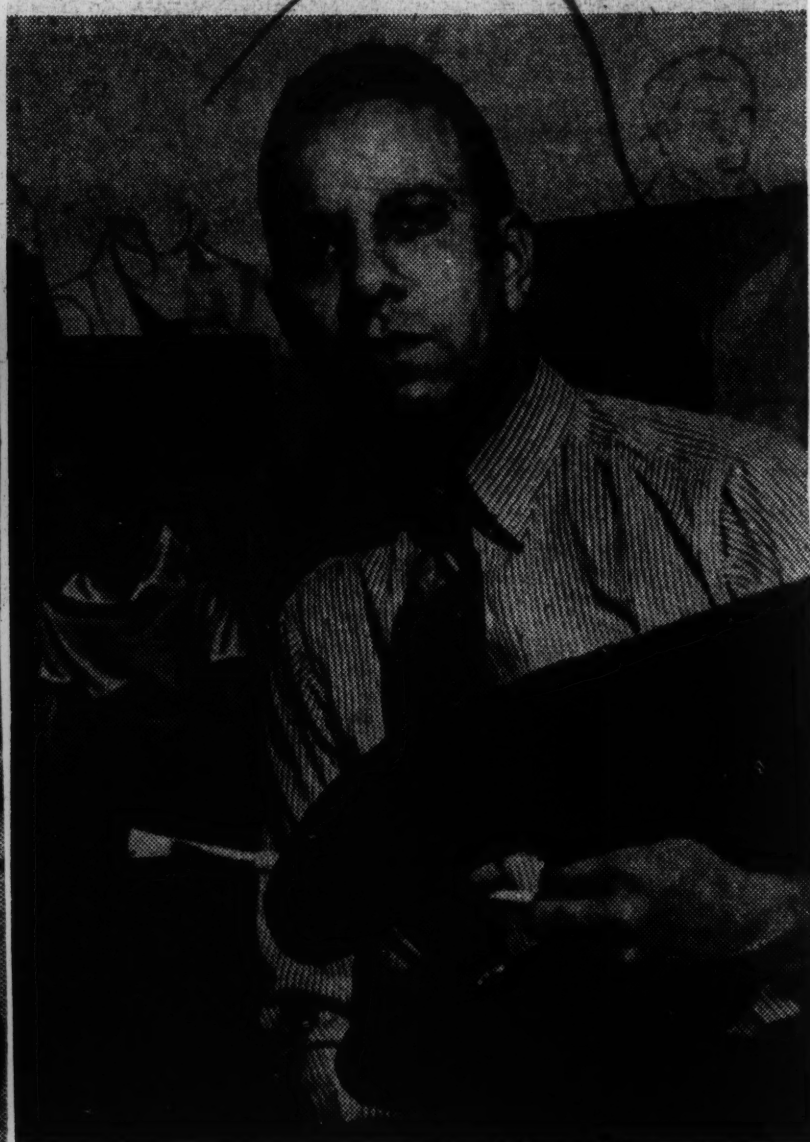
"Night," by Marv E. Hutchinson.

AUGUSTA SAVAGE FINISHING WORLD FAIR JOB



Comer 2-18-36
The distinguished Harlem sculptress, Augusta Savage, only artist of her race to receive a commission from the New York World's Fair, Inc., is shown in her studio, where she has almost completed work on "The Human Harp," a sculptural group which will grace a garden adjacent to the Contemporary Arts Building on the Fair grounds. The colossal work derives its inspiration from the Negro national anthem, "Lift Every Voice and Sing," composed by the Johnson Brothers, Rosamond and the late James W. . . . A group of singers represents the strings, while the sounding board is the arm and hand of its creator.

HIS PAINTING AT WORLD FAIR



Comer 2-11-36
Hale Woodruff, art instructor at Atlanta University, whose painting, "Little Boy," was selected at Richmond, Va., to be part of an exhibit of contemporary American art at the New York World's Fair. The work of only six Georgians, including Woodruff, was chosen. Mr. Woodruff's previous work has easily placed him in the front rank of American artists.

Hattie McDaniel Inherited Traits That Led to Success

Started Career
At 17 Over Air
With Orchestra

3-25-39

HOLLYWOOD—(ANP)—When Hattie McDaniel signed for the role of "Mammy," faithful servant of Scarlett O'Hara, in David O. Selznick's "Gone With the Wind," she turned back the calendar nearly three-quarters of a century for Hattie's grandmother lived and worked on such plantations as the Tara described in Margaret Mitchell's best-seller novel of the Civil War South.

There are few better known actresses in films than Miss McDaniel. Her round, beaming face, her 290 pound bulk, her expressive eyes, not to mention her versatile talent, keep her in demand at all times. She averages 16 pictures a year.

Hattie was born in Wichita, Kansas, on June 10, 1898, to Susan Holbert and Henry McDaniel. Her mother was born in Nashville, and her father in Richmond, Va. She was the 13th child. Her father was a Baptist preacher, whose sermons were enlivened by songs offered during the services by Hattie's mother.

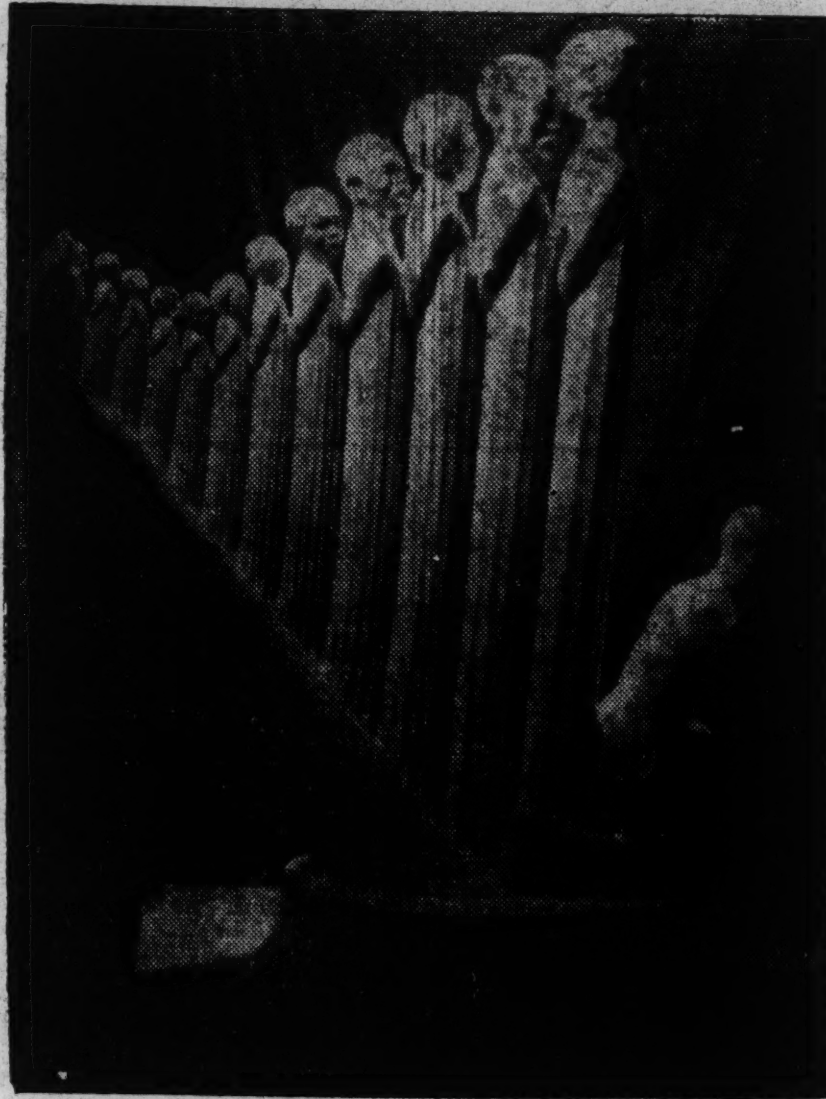
EDUCATED AT DENVER

Denver was the scene of Hattie's education. Her parents moved to the western city when she was still a baby. Hattie was graduated from public school and attended East Denver high for two years. In her school days, she gave first evidences of a future theatrical career by taking part as a singer and actress in student dramatic shows.

At the age of 15, Hattie became a mother's helper. She washed clothes and dishes, watched babies and cooked dinners, an art she learned from her own mother. She has always been glad of that experience, for in later years, when slack days hit her theatrical career, she sang over the radio in Denver with come a domestic in a private home to tide her over.

Fame first came to her when, at 17, sang over the radio in Denver with Prof. George Morrison's orchestra. She was the first colored girl to croon over the air-waves. Her contralto voice has remained one of her assets. In

"Lift Every Voice and Sing"



Fortnight ago, when a group of prominent citizens pre-viewed the amazing piece of sculpture pictured above, modeled by famed Sculptress Augusta Savage for New York's World fair, consensus of opinion was that the work should be titled: "Lift Every Voice and Sing!" Theme of the sculpture is James Weldon Johnson's Negro National anthem, but the Fair's art committee have named it "The Harp" which critics declare does not convey the meaning intended by the artist. They want the imposing group re-titled before the fair's opening next month. (ANP).

In the picture, "Showboat," she sang "I Still Suits Me" with Paul Robeson, and another number with Irene Dunne.

At 18, Hattie won a medal in dramatic art from the Women's Christian Temperance union of Denver, for reciting "Convict Joe." After that she launched into her stage career, having

posed.

STUMBLES UPON BREAK

Milwaukee is remembered by Hattie as the city where she got her most unusual break. She was broke when she reached there, and found no job waiting. All she could get was a place as a maid in the ladies' room of Sam Pick's Suburban Inn.

One night, after midnight, when all the entertainers had left, the manager called for volunteer talent from among the help. That was a clarion call for Hattie. She came right out of the ladies' room and launched into "St. Louis Blues." She never went back to her maid's job. She starred in the floor show for more than two years. After the place changed hands, Hattie decided to come to California for a try at motion pictures.

She arrived in Hollywood in 1931 and began the rounds of the studios. She managed to catch on in a few extra and atmosphere roles. Undaunted, she took her book of press notices and kept making the rounds of the casting offices, hoping for better parts.

IN SEVERAL FILMS

Her cheerful smile broke down resistance. She landed a good part in a picture with Lew Ayres. Then followed roles in "The Blond Venus," "Judge Priest," "The Little Colonel," "China Seas," "Gentle Julia," "Alice Adams" and "Showboat" among others. The work kept coming: "Nothing Sacred," "Saratoga," "The Bride Walks Out," "The Mad Miss Manton" and more. Meanwhile, she appeared in a popular radio show in the character of Hi-Hat Hattie, and on the radio "Show Boat" coast-to-coast program as "Mammy."

Miss McDaniel is proud of the fact that three of her songs, "Just One Sorrowing Heart," "I've Changed My Mind" and "Boo-Hoo Blues" have been published and recorded for phonograph. For her reading, she prefers the works of Paul Lawrence Dunbar. She has been married twice: widowed once, divorced once.

She's most proud, however, of being a member of the "Gone With the Wind" cast. The film stars Vivien Leigh, in the role of Scarlett O'Hara. Clark, was head waiter at the old Kim-Howard is Ashley Wilkes and Olivia de Havilland is Melanie. The picture is being photographed in technicolor from the screen play by Sidney Howard and Oliver H. P. Garrett.

gained some experience by touring with the Morrison orchestra. She played the entire South for the Shrine and Elks circuits and headlined the Pantages circuit in 1924 and 1925. She became known as the "colored Sophie Tucker" and the "female Bert Williams." In Kansas City she wrote her own act, with songs she herself com-

5,000 Beads, 1,000 Rhinestones It Takes Patience And Artistry

In Unique Vase Created Here By Quiet, Retiring Housewife

At First Considered Exhibiting It At World Fair, But Hubby Is Protesting Now

Philadelphia Tribune

3-16-39

THERE was a pronounced streak of the Indian motif running through all of the intricate patterns of handicraft being turned out by Mrs. George Bibbins, 2137 S. 58th street, in a riotous assortment of color and design. But it seemed unconsciously emphasized in her latest inspiration—a vase which she thought she would like to exhibit at the World Fair in New York.

ever since we were married. And we "I had no idea what it was going to have been living here for the past 24 be when I started out," Mrs. Bibbins years.

explained, "but when I started working on it it seemed as though some master was directing my fingers and my mind—with this result."

The vase is made of cardboard, wood, asbestos, and linen, covered with beads—beads—beads! Five thousand of them in all of the colors of the rainbow; and studded with rhinestones—one thousand of them! She knows. She counted them.

Is there Indian blood in your veins, Mrs. Bibbins was asked.

"My grandfather was a full-blooded Indian and my grandmother a half-breed."

That's where her interest in this particular type of handiwork originates. She even works out her bead designs on a tiny Apache Indian loom.

Plaques On Walls

On her dining room walls there are a couple of plaques which she did 15 years ago.

Not only that, but she carries her art directly into her home. Her kitchen is a study in vermilion and buff. Her bathroom with its modern stream-lined tub is green and ivory edged with gold. Her hall runners are deep, warm claret. And she adores oil paintings.

At the moment she was working on a necklace for her daughter, Mrs. Jack Hubbell, but mention of the beautifully crocheted afghan behind her sent her off to return with another one she had begun.

"Busy Every Moment"

"Well", Mrs. Bibbins explained away the wonderment arising, "I spend so much of my time right here at home that it is all I can do to keep myself busy every moment. My husband has been employed at the Union League

Prior to moving into their present home the Bibbinses lived on Felton street, near 60th street and Girard avenue. That was during the time when the older caterers were using elaborate table decorations and ornate methods of serving the numerous courses, that the senior John Trower sought her out to design his sherbet cups for him and gave her the contract for his orders for these.

She also displayed a rose-petalled jewel case for her daughter's dressing table. "Fanny", as she constantly referred to their only child, is somewhat artistic like her mother, having taken a pair of book-ends and painted them. "But she's not especially interested in doing things like this," her mother added.

She has two grandchildren. And is now uncertain whether she is going to send the vase to the World's Fair after all.

"George said I might not get it back, and he wants it for himself. It's the first really big thing I've ever created. It came as an inspiration and took three months to complete," this active little gray-haired artist concluded.



MRS. GEORGE BIBBINS
Courtesy of the Evening Bulletin, Philadelphia.

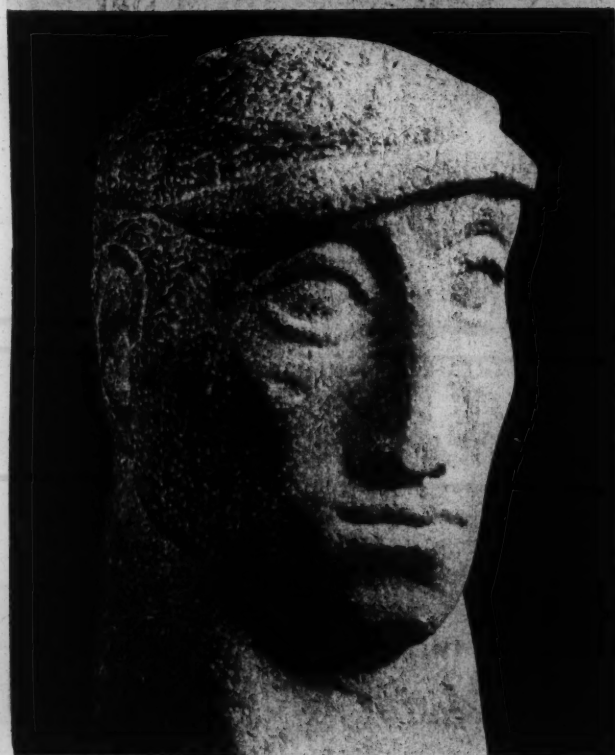
ART IN A SKYSCRAPER

Times 2-5-39 *Manhattan*

ART - 1939



"Night," by Mary E. Hutchinson.



"Going to the Fair?" by Arline Wingate, on exhibition at the annual American Artists' Congress show, opening today at 444 Madison Ave., under the new title, "Art in a Skyscraper instead of an Ivory Tower," because it is being held in a tall building instead of an art gallery.

Head of a Taxi Driver," by Nat Werner.



June 2-3-39
"Martha Graham," by Paul Meltzer.

Bay Springs, Miss., News
 March 16, 1939

BAY SPRINGS NEGRO MAKES NAME IN EAST

The following Associated Press
 dispatch from New York was
 printed in the daily press:

MISSISSIPPI NEGRO SUCCESSFUL SCULPTOR

NEW YORK, March 10.—
 It's not race, but ability that
 determines a man's career,
 thinks Richmond Barthe, one
 of the most gifted and most
 successful sculptors the negro
 race has produced.

Barthe was born in Bay
 Springs, Miss., and lived there
 as a boy. He owes the start
 of his career to a white Sou-
 therner, a Catholic priest, and
 one of his most important
 boosts to a Chicago Jew, Jul-
 ius Rosenwald. He has no sto-
 ries of underprivilege and
 misunderstandings to tell.

The News learns from Bob
 Burks, handy man who works at
 the Alexander Hardware Compa-
 ny, that Barthe came to Bay

"DRAWS" MASTERPIECE



Interview 2-23-39
E. SIMMS CAMPBELL.
 nationally known for his sophisticated drawings, saw the finest of his "creations" come
 to life St. Valentine's Day when his wife gave birth to a girl, Elizabeth Ann, in New York.

Carolina's Self-made Artist To Portrait Race Leaders

100 Subjects To Be Selected For Rev. W. A. Cooper

BY WALTER SPEARMAN
CHARLOTTE, N. C.—Painting old portraits of 100 North Carolina Negro leaders in education, farming, business, law, medicine and other professions is the goal of the new five-year art plan of the Rev. William Arthur Cooper, Charlotte's famous Negro preacher-painter-presiding elder.

After the painting a book is planned—to include reproductions of the paintings and essays showing what has been accomplished in this state by Negro individuals in various vocations. This book, like the painting project, is sponsored by the Division of Cooperation in Education and Race Relations, which means the University of North Carolina, Duke University, and the North Carolina Department of Public Instruction.

Seven of the subjects have already been selected and their portraits painted to inaugurate the proposed Gallery of Negro Leaders.

PORTRAIT LIST

They include C. C. Spaulding of Durham, president of the North Carolina Mutual Life Insurance Company; Dr. G. E. Davis of Charlotte, executive secretary of the state Negro teachers association; the late Dr. S. G. Atkins, of Winston-Salem, president of the state Negro teachers college; Dr. Charlotte Hawkins Brown of Greensboro, president of Palmer Memorial Institute; the late Dr. E. E. Smith of Fayetteville, founder and president of the state normal school for Negroes at Fayetteville; Dr. James E. Shepard of Durham, president of the North Carolina College for Negroes, and the late Mrs. Annie W. Holland of Raleigh, former state supervisor of elementary schools.

Next on the list of prominent leaders of the race to be painted will come farmers, nurses, doctors, ministers, artists, educators and business men from all parts of the state until the final group of 100

leaders is selected within the five-year period.

Selection of the subjects is done by a committee of seven, representing Duke and Carolina and various Negro organizations of the state.

As this committee selects the candidates, Rev. Mr. Cooper, the artist, arranges to paint the portrait, which may be retained by the subject or presented to some institution for exhibition.

For instance, five copies of the portrait of Mrs. Annie W. Holland were ordered, one to hang in the halls of the Negro schools of Elizabeth City, Fayetteville, and Winston-Salem, one for the state Department of Public Instruction in Raleigh, and one for Mrs. Holland's daughter in Virginia.

FIRST PAINTING GETS HONORABLE MENTION

Artist Cooper is no novice at painting. Nineteen years ago he took some watercolors and a bit of pasteboard to paint a simple picture to illustrate the sermon he wanted to preach to his congregation in Burlington, N. C. The church members liked the picture, the preacher liked to paint, so he kept on practicing. In 1931 his canvas, "The Vanishing Washerwoman," was chosen to hang in the Harmon Foundation Exhibition in New York City, where it won honorable mention and high praise from critics.

Since that time he has won many honors, first prize in portraiture at the N. C. State Fair, places of honor in exhibitions all over the country, selection of one of his paintings as front cover for an important church magazine, selection of many of his paintings to travel over the United States in a collection of the best Negro art of contemporary America, showings at San Diego and Dallas Expositions, selection to represent North Carolina at the National Exhibit of American Painters in New York, and membership in the American Artists Professional League and the Eugene Field Society of Authors and Journalists.

The prospective book of Negro portraits will not be his first volume either, for "A Portrayal of Negro Life," with reproductions of 27 of his best portraits, was published in 1936. Nearly 2,000 copies

have been sold to libraries, schools, museums, churches and individuals—the latest order having come from Durban, South Africa.

TO CONTINUE HIS MINISTERIAL DUTIES

While working on his new series of 100 portraits, Rev. Mr. Cooper continues to fill his position of presiding elder of North Charlotte district of the African Methodist Episcopal Zion Church. He lives in his own home just outside of Charlotte, where he has a studio which he built himself; and between his visits to the churches under his supervision he finds time to paint lifelike and artistic pictures of the leading members of his own race in North Carolina.

OPENS ART CLASS

His latest job is teaching a free art class for talented Negro students at the Mint Museum in Charlotte each Thursday afternoon at which time the facilities of the Museum are put at his disposal so that he may pass on to other members of his race the practical lessons which he has learned during 19 years of constantly studying and working at his own art career.

When he completes the goal of painting 100 Negro leaders in the South and when the book containing their pictures and essays about their achievements has come off the press, Artist-Author-Pastor William Arthur Cooper will have made a distinct contribution not only to art and to literature but also to the continued advancement of the Negro race.

Aaron Douglas' Exhibit Of Haitian Paintings To Open Here Sunday, Apr. 2

Miss Minna Harkavy, E. Sims Campbell, William Gropper and Countee Cullen will be hosts at a reception for the noted Negro artist, Aaron Douglas, on the occasion of the opening of Mr. Douglas' exhibit of Haitian paintings, Sunday, April 2, at four o'clock at the ACA Gallery, 52 West Eighth street.

The honor guest, who is now heading the Art Department of Fisk University, Nashville, Tenn., will be present at the gallery at this time to discuss his exciting paintings, and to tell of his experiences while in Haiti.

The exhibit, which will last until the 15th of April, is under the auspices of the Negro People's Committee of the Medical Bureau and North American Committee to Aid Spanish Democracy. The proceeds of the exhibit will be used for benefit of Spanish Refugee Relief Work.

The sponsors of the exhibit include: Max Weber, Arnold Blanch, Augusta Savage, Louis Lozowick, Arthur Emptage, Harry Gottlieb, Geo. Picken, Philip Evergood, Dr. and Mrs. Channing Tobias, Mrs. Mary McLeod Bethune, Mr. and Mrs. Jas. H. Baker, jr., Assemblyman and Mrs. William T. Andrews, Dr. Godfrey Nurse, William Pickens, and others.

Richmond, Va., Times-Dispatch
April 9, 1939

The Arts

Craig House Will Present Bolling Works

Craig House Negro Art Center in the 1800 block of East Grace Street will present its third exhibition opening next Sunday with a show of paintings by Edmund Minor Archer and wood carvings by Leslie Bolling.

Mr. Bolling will lecture at the opening of the exhibition at 7:30 P. M. Sunday to artist workers and members of Craig House and their guests. The Negro artist has been called the most important native artist in Virginia by Thomas Benton, and has received considerable acclaim for his little wood carvings that have been in New York and other art centers. Porter at a Main Street stationery company, the artist has carved many character studies of athletes, laborers and other types. One of his best known works is a series of seven little figures of Negro women, each at work at a household chore representing the week's work. His figures are in outstanding pri-

vate art collections, and have been acclaimed by art critics in many parts of the country.

Mr. Archer, a Richmonder and associate curator of the Whitney Museum of American Art in New York, is nationally known for his work at the museum and for his paintings, most of them of Negroes.

The exhibition of 12 Archer paintings and of several Bolling pieces will be open to the public through May 13, said Mrs. Sara D. November, Craig House board member in charge of the lecture and exhibition.

Negro Artists to Show Work

An exhibition of oil paintings by three Negro artists from Washington and three from New Orleans will be opened tomorrow at the Harlem Community Art Center, 290 Lenox Avenue. The Washington painters are Lois Mailou Jones, James A. Porter and James Lesesne. Those from New Orleans are Lawrence A. Jones, Harold Keith Pierce and Frank Wyley.

Charles Shannon Is Back In Alabama Painting The Negro As He Sees Him

Young Artist Wants To Get Near His Subject

Cole Porter bought one of his pictures. People applauded his two one-man shows in Cleveland and New York. And one of his pictures was reproduced in Newsweek.

Yet his home state hardly knows of his success.

That's the story of Charles Shannon, young Montgomery artist, who visited Birmingham last week and made several talks.

Mr. Shannon, who is 25, is at present on a Rosenwald Fellowship Fund, living in a small, self-constructed hut in Searcy, Ala., near Montgomery. There he lives alone, trying to paint what he calls the "true picture of the Negro, no idealism or sham." All day long Negroes go in and out of Mr. Shannon's hut. He observes them, goes to their churches, visits at their stores, and watches them as they work. He tries to paint the simple Negro that Southerners see.

That's the reason Mr. Shannon is in Alabama now: He wants to stay near the subject that he has devoted himself to.

Just before he returned to Alabama this year he was offered the opportunity to study with a well-known painter in the East but refused, saying that he would be too far away from his subject. "Anyway painting," said Mr. Shannon, "is like religion; it can't be taught. That's why I'm here in the South, painting what I feel."

Mr. Shannon's picture that appeared in Newsweek was one of a young Negro boy and a somewhat coy Negro girl leaning against a heavy iron fence with just the bare toes of the two touching. The title of it was "Conversation Piece." Mr. Shannon says that he had not heard of the Noel Coward play by the same name when he painted the picture. "I might possibly have heard the title somewhere," he said, "but I didn't connect it with the play."

The picture that Cole Porter, the songsmith, bought was one of three little Negroes standing on a street waiting for the school bus to come. Porter bought the work immediately after he saw it in the New York show put on by Mr. Shannon.

Mr. Shannon visited Dr. Raymond R. Paty, president of Birmingham-Southern College and former Foun-



CHARLES SHANNON

Attempts To Put On Canvas What He Feels

...ation director of the Rosenwald Fund during his stay in Birmingham.

Spartanburg Herald
March 31, 1939

LOCAL STUDENTS SHOW PAINTINGS

Work of Spartanburg High
School Pupils Being
Exhibited In N. Y.

Three Spartanburg high school students have entries in the fourth annual "Young America Paints" arts exhibition, opening tomorrow at the American Museum of Natural History in New York City to continue for two weeks.

The exhibition is sponsored by a committee of directors of art education in the public school systems.

Spartans Exhibiting
Spartanburg students having their works in the exhibition include Miss Martha Howard, 14;

Parson Parham, 17, and Miss Jane Smith, 15. All are art students at the local high school.

The students are taking art courses under Misses Margaret Law, Marie Donkle and Lou Bomar Smith, art teachers in the city school system.

Miss Law today stated that young Parham's entry is a colorful crayola picture of workers busy around an airplane.

Miss Howard's entry is a water color picture of girls in action, playing tennis.

Depicts Negro Life

Miss Smith's work attempts to depict negro life of this section, showing a group of negro children with an outdoor background. Her picture is done in light chalk, using a felt cloth in a special method for effect.

More than a thousand paintings from 500 public and private schools throughout the United States and Canada are to be on view at the exhibition.

Various Ages

Exhibits have been entered by children all the way from kindergarten through high school age; the media used varying with the ages. Wax crayon, pressed crayon, water color, pastel crayon, powder paint and many other media have been employed by the students.

The exhibition will be open to the public free of charge weekdays from 10 a.m. to 5 p.m., and Sundays from 1 p.m. to 5 p.m.

Included in the list of sponsors are Dr. Charles Russell, curator of education at the American Museum of Natural History; Dr. Forest Grant, director of art, public schools, New York, N. Y.; and Miss Edith Nichols, assistant art director in New York.

W. E. Scott's Painting Hangs In Y Building At The World's Fair

By CLEVELAND G. ALLEN

The painting of W. E. Scott, famous Negro artist of Chicago, entitled "Inspiration," and which for the past several years has hung in the lounge room of the Harlem Branch of the Y. M. C. A., has been chosen as one of the pictures to be shown in the Y. M. C. A. Building at the New York World's Fair.

The picture was selected by a committee headed by Dwight Baum, architect of the Y. M. C. A. Building at the Fair. The painting depicts the

struggles and aspiration of the race as reflected in the spiritual, physical, and intellectual progress of the Negro since his emancipation. These various phases of development are depicted in three groups. Group one portrays the aspiration of the race as seen in painting, sculpture, and drama, representing the spirit; the group in the center, showing women and children, symbolizes the body, as the Y. M. C. A. is a source of youth physical development; and the third group, showing the mission of surgery, medicine and science, is designed to represent the mind.

The inspiration on the painting describes the three groups as follows:

"These three symbols—spirit, body and mind—are always inspired by the highest ideal. Christ the reflection of whose cross falls as Christianity over the world."

Atlanta Constitution

April 9, 1939

Julian Harris, Atlanta sculptor, won Mrs. Edgar Tobin's cash prize for the best piece of sculpture in the 19th annual exhibition of the Southern States Art League at San Antonio, Texas. Title of the work was "Negro Head." Another "Negro Head" by Harris has been selected by a jury as the only piece of sculpture from Georgia to be shown in an exhibition of American art at the New York World's Fair.

Busts of Frederick Douglass, Booker T. Washington, Paul Laurence Dunbar, Bishop Richard Allen, Rev. C. T. Walker, about one foot in height, antique bronze color. \$2.50 each. Shipment prepaid east of the "Rockies." Agents wanted.



ISAAC HATHAWAY
TUSKEGEE INSTITUTE

Greensboro, N. C. News
May 1, 1939

OIL PAINTINGS SHOWN AT BENNETT COLLEGE

The art exhibition in Thomas F. Holgate library at Bennett college is an interesting display of oil paintings including important works of both white and negro artists.

The exhibition was hung by Alphonso J. Aden, under the direction of James Vernon Herring, head of the art department of Howard university, Washington. It was collected from the American Federation of Arts, the National Collection of Fine Arts, the Harmon foundation, the Phillips Memorial gallery, the Howard University Gallery of Art, and from individual artists. The entire exhibition, with the exception of the circulating collection from the American Federation of Arts, will continue through May 8. The public is invited to view the exhibition on week days from 8 a. m. until 10 p. m.; on Saturdays from 8 until 12:30 p. m.; and from 2 until 5 o'clock in the afternoon and Sundays from 6 to 10 o'clock in the evenings. The library is located near the Macon street entrance to the campus.

Atlanta, Ga. Constitution
April 23, 1939

Exhibition of hand-woven tapestries and exquisite needlework containing many exceedingly valuable and rare articles made by persons possessing skill in this form of handwork, opened yesterday in the new Sculpture building on the campus of Spelman College. The articles displayed have been collected and assembled by Elizabeth Prophet, instructor of sculpture in the Atlanta University system.

Washington, D. C. Post
April 17, 1939

Colored Artists' Work Shown At Howard U.

Work of colored artists associated with the Federal art project of the Works Progress Administration has been placed on display at the Howard University gallery of art, where it may be viewed until May 31. The works of Charles Sebrée, of Illinois, are outstanding.

Charles Davis, of New York; Elzizier Dorter, Georgette Seabrooks, John G. Lutz, Earl Walker, Don Thrash and Archibald Motley, jr., are among artists represented. Ceramics work by Howard students and their instructor, Henry Letcher, also is on exhibit.

Atlanta, Ga. Constitution
May 1, 1939

Two widely different exhibitions of unusual merit are the current showing at Atlanta University. In the foyer of the university library is a valuable and colorful exhibition of Pennsylvania Dutch handicraft, the last in the series of seven exhibits loaned the university by the Case Extension Circuit Cooperative, and downstairs in the exhibition gallery is a collection of paintings by negro artists featuring the works of the late Henry O. Tanner and E. N. Hannister.

Charlotte, N. C. News
May 21, 1939

To Exhibit Negro Artists Work

The Interracial Committee of the YWCA, with Mrs. James Boyce Hunter as chairman, is culminating its year's program with a fine arts exhibit Tuesday afternoon and evening showing the work of famous Negro artists. Among the paintings portrayed will be an exhibit by the Rev. G. A. Cooper, an exhibit from Queens College, and a display from Johnson C. Smith University. There will be a program both in the afternoon and evening of music by the Johnson C. Smith University girls trio, Second Ward High School sextet and some well-known soloist and interpretations of Negro painters by Professor Woodward of Johnson C. Smith University.

Mural Which Won Fine Arts Award In La.



Hayward Obre, senior at Dillard University, New Orleans, is shown standing beside the mural

which he entered in a student exhibition to win the 1939 award of the Fine Arts Club of the Louisiana city.

Talented CCC Artist Gets Job Drawing Cartoons for Disney

CCC Artist
Joins Staff of
Walt Disney

Wins First Prize In Art Contest

Journal and Guide 6-10-39 Norfolk, Va.
SAN DIEGO, Calif.—In this instance it wasn't mouse traps. It was pictures. Bruce Livingstone Coleman painted better pictures and cartoons than most artists and Walt Disney needs good cartoonists.

So Mr. Disney left his Hollywood haunts, and beat a neat and direct 30 mile path through the underbrush and forest of the back country behind San Diego right up to the door of the CCC camp bunkhouse where young Mr. Coleman had humble quarters.

Having hied himself to these forsaken hinterlands, Mr. Disney wasted no time in asking our Mr. Coleman to affix his John Hancock to a contract calling for the latter to transfer his operations and his recently "discovered" artistic talent to the film colony in Hollywood where he will henceforth devote his time to making the silly Donald Duck duck do more silly things in Mr. Disney's celloid barn-yard and menagerie.

TO HOLLYWOOD

At present, Mr. Coleman is awaiting the word from Mr. Disney which will send him to Hollywood to take a place on the staff in the Disney studios.

Now for a word or two about Bruce Livingstone Coleman and how he happened to be "discovered."

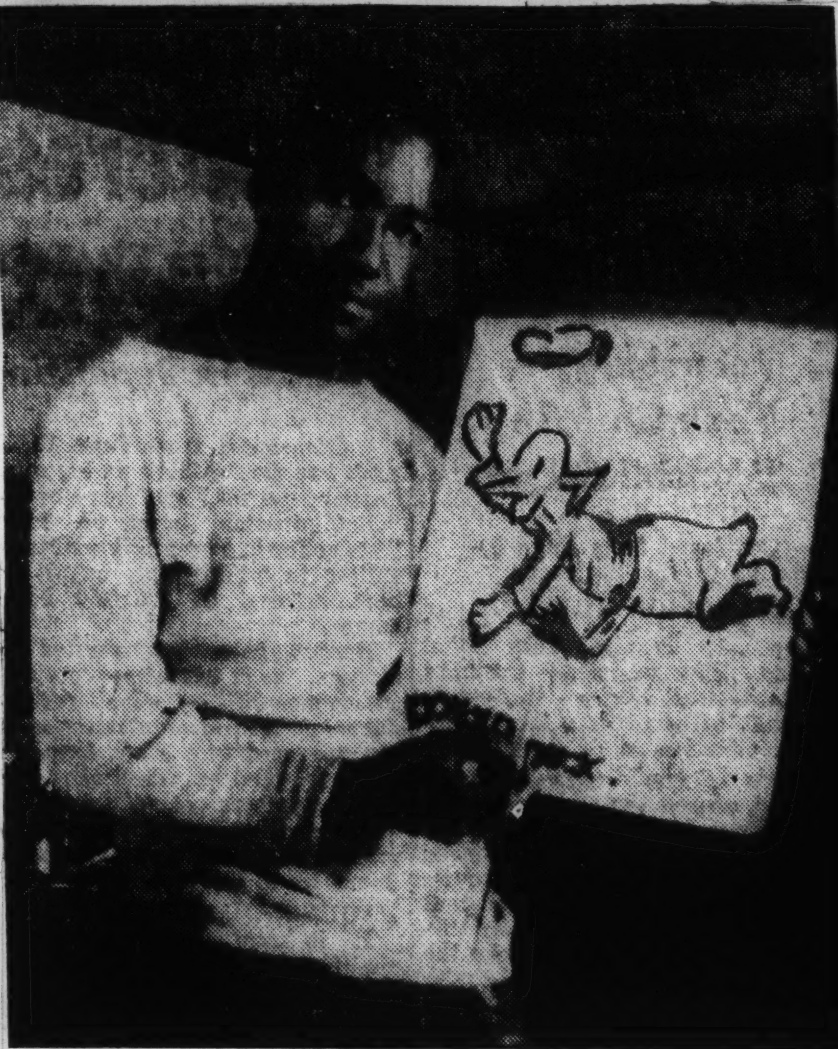
He's 18 years of age and for the past little while, he has been chopping trees, planting forests and doing other assorted jobs for his Uncle Sam in the service of the CCC Camp at Camp Minnewawa, some 30 miles removed from San Diego.

He has had no professional training in the art of drawing. He seems to have been born to it. Early in his life, he took to crayons and pencils and right off he started turning out stuff of a grade definitely superior to that of the usual first grade embryo artist. He kept at it and though he never found time to go to art school, his work continued to improve.

PAINTS OFFICE

When he went to camp, he decided that the barren office of the camp superintendent needed a little touching up. He improvised a scaffold and took upon himself to decorate the ceiling between forest fires, work schedules and what not. In about a week, the place was a veritable art gallery, with murals of Roman soldiers giving the place a high class atmosphere one would never expect to find in a CCC camp.

In between times, he drew Walt Disney characters all over the



BRUCE COLEMAN

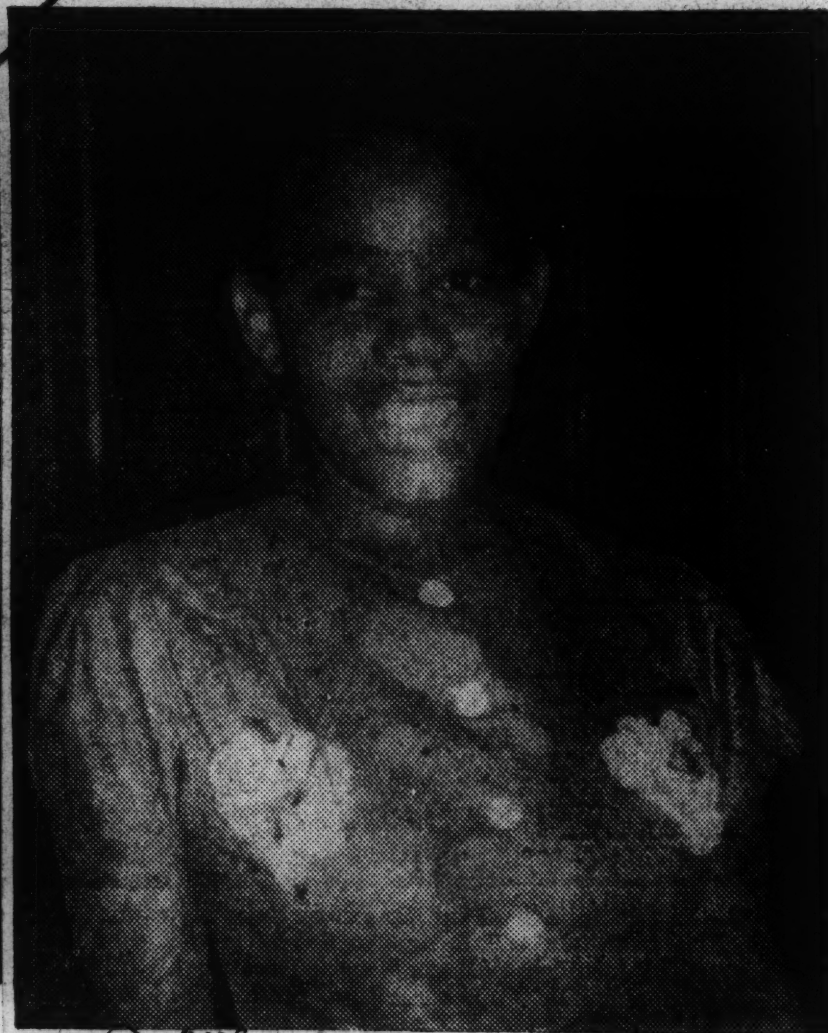
walls of the canteen and did sundry bits of interior decorating wherever he happened to find a clean section of a wall at one of the moments when he got an urge to paint.

PREFERS PORTRAITS

He doesn't like to talk. He prefers portrait sketching to any other phase of the drawing arts. Give him three minutes and he'll do your face up in grand style and you'll like it too because it will look just like you.

Bruce probably got something of the artist in him from his mother, an artist in needlework. His dad is a retired Navy steward. The Colemans live in San Diego.

Around Camp Minnewawa they are all kinda proud of this talented likeable youngster. But they are glad to see him go up. When Mickey Mouse plays the local movie, from now on, the manager is hereby notified to reserve a couple of hundred seats for the boys from Minnewawa.

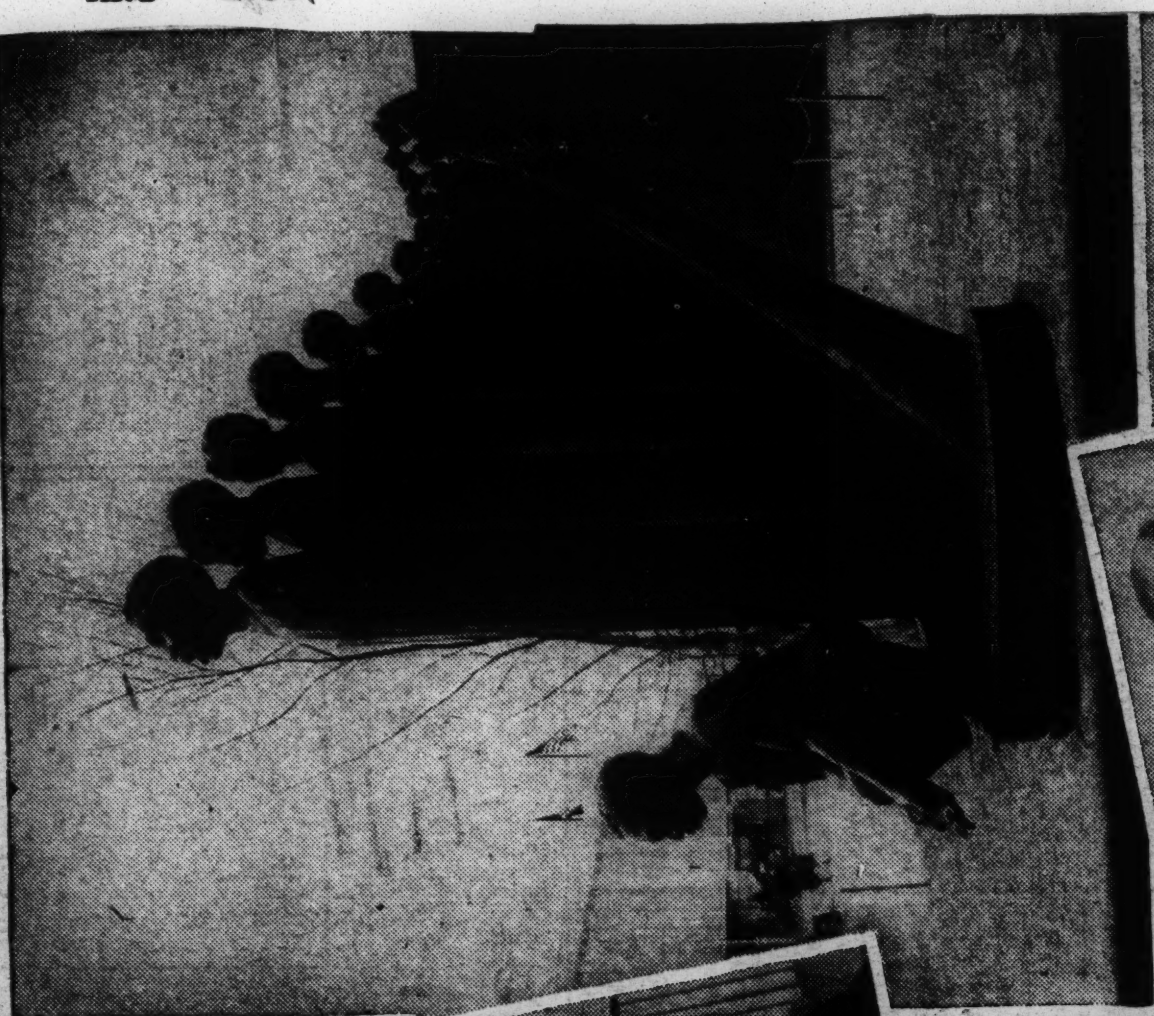
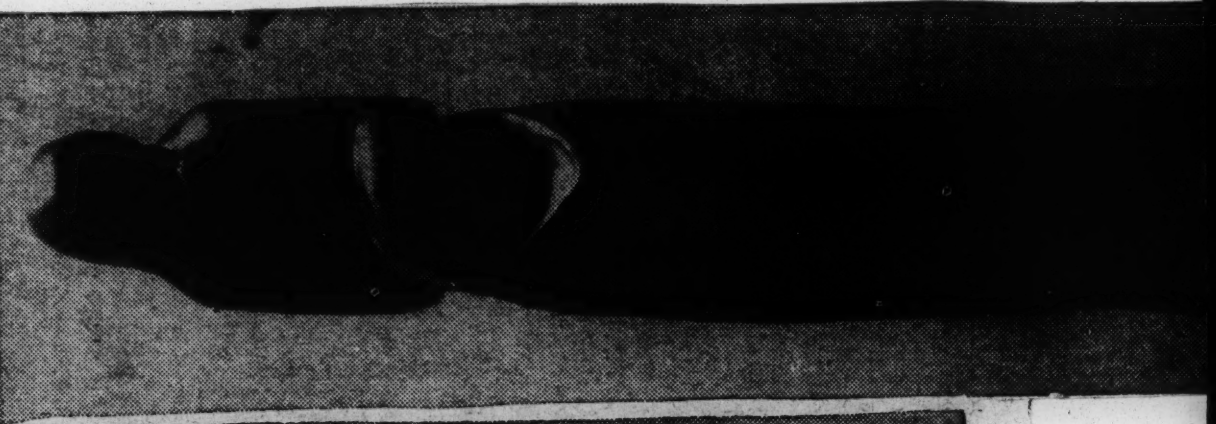


HAZEL LEWIS

Journal and Guide 8-4-39
Young daughter of Mrs. Louise Lee, 2948 Clark avenue, who recently won first prize in an art drawing contest conducted by the Federal Schools Inc., of Minneapolis, Minn., through one of the local daily papers. Hazel copied a drawing in the paper and was awarded a superior rating for her sketch. Albert McLallen, local registrar, was so impressed by her display of talent that he personally advanced the down payment for her tuition. A graduate of the Waring school, June '39, she had had no previous training or specialized drawing. She plans to enter Vashon high school in September and Major in Art. Though being encouraged to perfect her skill for commercial art, Hazel is primarily interested in dress designing. She is just 15 years old and plans to continue this course by correspondence for six months to augment the high school course.

'LIFT EVERY VOICE AND SING.....'

MISS AUGUSTA SAVAGE, commissioned artist for the New York World's Fair (upper left) and four selections of her sculpture. "Lift Every Voice and Sing," the son, author of the National Negro anthem, is at bottom left, with "Green Apples," and "Envy" in center and bottom right. The three lower pieces are included in Miss Savage's first one-man show now being held in Argent Galleries, 42 West Fifty-seventh street, New York City.



Artists Get New Inspiration

—From *Leopold* 6-10-39 *Ching Lee*
Augusta Savage—

Who Opens Gallery To Sell

—Their Work To The Public—

THE FIRST ART GALLERY in America devoted to the exhibition and sale of the works of artists of the Race will be opened at 143 West 125th street, New York City, on June 8, the Augusta Savage Studios, Inc., announced this week. The new gallery—the Salon of Contemporary Negro Art—is owned and operated by Race members and will open formally with an exhibition of the works of outstanding artists of today.

A special preview of the exhibition will be held on Wednesday evening, June 7, and is expected to be an important social event in the life of the community. More than 600 civic and social leaders have been invited to the preview, and Dr. Channing H. Tobias, national secretary of the Y.M.C.A., will preside at the gathering.

Miss Augusta Savage, commissioned artist for the New York World's fair, is president of the \$10,000 corporation which is sponsoring the Salon of Contemporary Negro Art.

Kenneth W. Smith, Brooklyn realtor, is secretary-treasurer of the Augusta Savage Studios, Inc., and George W. Lattimore, producer, is vice president.

Miss Savage, whose World's fair sculpture, "Lift Every Voice and Sing," has elicited widespread commendation, is now holding her first one-man show at the Argent Galleries, 42 West Fifty-seventh street. This exhibition of 15 selections of the artist's sculpture opened Monday, May 22, and will continue through Saturday, June 3. Miss Savage will exhibit also with other outstanding Negro artists at the opening of the Salon of Contemporary Negro Art five days later.

In announcing the opening of the new gallery, Miss Savage said:

"I have long felt that Negro

artists, in the course of our development, have reached the point where they should have a gallery of their own—one devoted to exhibition and sale of Negro art.

"The Salon of Contemporary Negro Art will attempt to fill that need. We have made every effort to make this one of the finest galleries in the country. It will be beautifully appointed, well lighted and ideally situated. It is designed to meet the needs of the most exacting taste.

"It is our plan to hold a series of one-man and group shows that will make this gallery a mecca for all art lovers."

The new gallery is located on the third floor of 143 West 125th street. The exhibition room, facing the thoroughfare, is 56 feet long and 23 feet wide.

Miss Savage, whose work has been exhibited at the Argent Galleries, the American Anderson Galleries and the Architectural League in New York City, has also received citations at the Salon d'Automne and the Salon Printemps

at the Grande Palaise in Paris.

She has won scholarships to the Royal Academy of Fine Arts at Rome and the Julius Rosenwald Fellowship which allowed her to study in Paris for three years.

Miss Savage's World's fair group of sculpture, "Lift Every Voice and Sing," was inspired by James Weldon Johnson's Negro National Anthem of the same name. This work is now on exhibition in front of the Contemporary Arts building, Rainbow avenue, World's fair.

Richmond, Va., Times-Dispatch
May 23, 1939

Exhibition of Archer's To Be Held Over Here

Craig House Negro Art Center at 1812 East Grace Street will hold over the exhibition of Edmund Minor Archer's pictures through June and early July to show them to delegates of the National Association for the Advancement Colored People when it convenes here, it was announced yesterday by Mrs. Sara D. November, chairman of fine arts.

The Archer show includes about 20 paintings of Negroes, and is open to the public every day from 9 A. M. to 5 P. M.

The center also plans other special exhibitions for the N. A. A. C. P. convention. Work in drawing, painting, sculpture and crafts done in classes at the center will be assembled in a show to open

when the convention starts June 27. There also may be a show of paintings by Miss Margaret Monrad, instructor in art at Hampton Institute.

CHILDREN'S ART EXHIBIT TO BE HELD SOON

Will Open At
Field House

Chicago's Art Exhibition will be held at the Field House in Washington Park on April 28, 29, and 30. The work shown will be secured from the Federal Art Project and the Chicago Public Schools, in conjunction with work of children submitted to the temporary headquarters of the South Side Community Art Center, 55 E. Garfield Boulevard.

The full cooperation of the Federal Art Project and Miss Elizabeth Wells Robertson, director of Art of Chicago Public Schools, assures the South Side community that they will witness a most unique and colorful show, with a variety of Children's paintings, drawings, sculpturings and art-crafts. The exhibition will be entirely free to adults and children and may be seen from 1 to 8 p. m. on Friday and Saturday, April 28th and 29th. A special program has been planned for Sunday, April 30th, from 1 to 5 p. m., and many of Chicago's outstanding artists will be present.

This Children's Art Exhibition is under the auspices of the Sponsoring committee of the South Side community Art center, whose desire it is to awaken the community to the fact that we, of the South Side need an Art Center. A center in which the undeveloped natural talents of children and adults will find expression through work with paint, clay, stone, sketching, home decoration, photography, weaving, wood and a variety of craft activities.

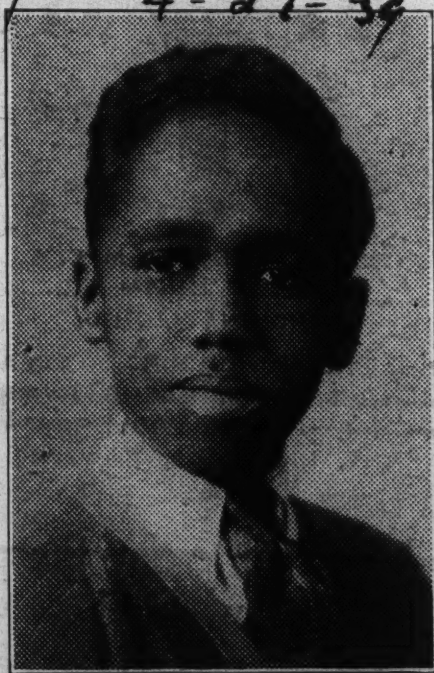
The Community Art center planned for the South Side can be one of the greatest assets to the citizens of this section of Chicago. As a permanent institution, the Center shall be maintained

and governed by the people who live in this community; and, it shall be their privilege to determine the policies of the Center and the kind of art classes and exhibitions to be conducted. New York's Harlem has already two art centers. It is now made available by the Federal Art Project for us to establish our own Community Art center, with free classes to all who wish to attend.

A "Mile of Dimes" will open an attractive gallery where the work of the South Side children and their parents shall be exhibited as well as the creations of professional artists in the community and of the nation. The Washington Bureau of Exhibitions supplies the Art Centers of the United States with a continuous series of exhibitions as part of its duties under the Federal Art program. The Center will serve as a focal point for community group activities, related to drama, music, dancing and literature.

PROMISING YOUNG

ARTIST



David Brean, Covington, Ky., son of the late Rev. Brean and Madam Bessie Z. Brean, was born at Spring Lake, New Jersey, April 12, 1925. A pupil of the Lincoln Grant school, he

early showed artistic promise and in 1935 entered the Cincinnati Art Museum. He later enrolled in the Art Academy. His marionette show to furnish funds for art education was very successful and he won first prize in the 1934 Poster contest. He has built up a splendid reputation by his many activities and his friends are hopeful that means may be found to finance and finish his education.

AUGUSTA SAVAGE OPENS
STUDIO IN 125th STREET IN
HARLEM

New York (C)—Augusta Savage, sculptress who recently completed a commission for the World's Fair, has opened a studio at 143 West 125th Street, third floor.

NEGRO ART EXHIBIT IN D. C. DEPICTS PROGRESS OF RACE

WASHINGTON, D. C., April 27.—An exhibition of the work of Negro artists in the Federal Art Project Works Progress Administration, opened April 15 and will continue to May 31, at the Howard University Gallery of Art.

From the very first governmentally sponsored art movement, Howard University Art Gallery has been genuine in its cooperation and appreciation of the opportunities brought by the project to all artists. There were many Negro artists in 1934—to recall a few, Fax, Elizabeth Catlett, Hudson and Reid—who were professionally competent but lacked the necessary public sponsorship which was provided by the Public Works Art Project. The Works Progress Administration Federal Art Project, with its broad implications of the social uses of contemporary art, has sought to provide equal opportunities for all artists, regardless of race. The present exhibition of work of Negro artists from various Works Progress Administration Federal Art Projects is therefore an artistic collection which special classification does not exist in actual practice. The first mural exhibited by any Negro artist in the Museum of Modern Art, an outstanding contemporary art institution in New York City, was that of Charles Alston of New York, painted for the Women's Wing of Harlem Hospital. Also first shown in the Museum of Modern Art and at the Phillips Gallery and the National Museum in Washington, were the excellent water colors of Sam Brown of Philadelphia, represented by four works in this exhibition.

However, since this group is collected and assembled, we might orient ourselves in regarding the

outstanding characteristics. First, this exhibition brings the definite impression that unhampered self-expression and sincerity have resulted in a realistic reaction, in art media, to present day American life, without apparent racial or other differences. Out of the confusion and gropings of the artists of today, the works of Charles Seabee of Illinois are clearly outstanding in their delicate and emotional sensitivity to contemporary art forms.

On a plane of thoughtful comment, Charles Davis of New York, presents varied reactions from the decadent idealization of "Nocturne to Victoria" to the humorous and powerful abstraction of "Tycophs Toys." The work of Eldizier Dorter and of Georgette Seabrooks are more related to sympathetic, human values and understandings. Realism without apparent comment is foremost in the studied excellence of the work of Allen Crite of Boston, but in the work "Early Snow" of John G. Lutz and in "Homan's Farm" by Earl Walker, the quality of realism takes on some of the quality of an early American primitive. For innovations in the joy of sheer color the mural sketch of Archibald Motley, Jr., is subtle and at the same time exceedingly substantial. The work of Don Thrash, a graphic artist of Pennsylvania, demonstrates a great, ebullient interest in people and nature.

In the works of these artists, the outstanding fact is that each artist is a distinct personality and is not the reiteration of any community or national ideology; therefore the sincerity and philosophic content is genuine and impressive. Thoroughly competent, these paintings take us directly to the heart, mind and experience of an individual in each case. The broad policy of the Federal Art Project of the

Works Progress Administration which permits any competent artist on its rolls to work with freedom and sympathetic guidance, at last offers the opportunity for development of expressive cultural contributions by Negroes to the fine arts.

That the Art Gallery of Howard University has the farsighted policy to benefit in this most important movement inaugurated by the government of American Art is proven by the allocation of more than thirty works to the gallery. The Howard University department of Art has also had a Federal Art Project, in ceramics for Negro teachers as part of its art education course for over two years and works by the students and the instructor, Mr. Henry Letcher, are also part of the permanent collection of the gallery.

The time has come when the infusion of all elements in our civilization is being accomplished. No longer is Negro art apparent as such; human progress has assimilated in an exceedingly sound manner all that each race has to offer in a truly American art.

His Art School Teachers Were Surprized When Don Peterson's Work Was Lauded



DONALD PETERSON AT HIS EASEL

Unexpected honors were Donald Peterson's here recently when the young student at the Pennsylvania School of Industrial Art found some of his paintings selected for a major exhibition.

The young West Philadelphia youth's work was selected by the ACA galleries for an exhibition here two weeks ago and with the closing of the current show, they were selected for further exhibition in the grand galleries in New York.

Seven of his works were on exhibition here, all of them being studies of different conditions of the plight of the Negro. The exhibition in New York will take place in July and August.

His work, all save one, an oil, being water colors, received much praise by critics of the show. One writer for one of the morning papers called him a "social commentator."

While studying illustration at the school, he is more interested in themes that do not directly deal with his course of study. The choice of the ACA was somewhat of a surprise to instructors at the schools, as they did not know he had done work save that allied with his course of study.

He plans to study mural painting and is not interested in teaching. Peterson wants to travel and would especially like to stop in Mexico where Diego Rivera, the muralist, is such a great force.

It was his first exhibition. He has never won a prize in school.

—A Colored Judge—

Greenville S. C. News
February 26, 1939

Negro Shown With One Of Works



JOHN HENRY A. WILSON

Negro Artist Continues Painting Pictures Because He Loves Work

John Henry A. Wilson, Williams-son negro, has made a bid for recognition as an amateur artist with his brilliant portraits and finely blended landscapes.

He has been working in oils for the last two years under the direction of A. Wolfe Davidson and Robert McLane, of the Greenville high school art faculty. The inspiration for the start of his studies followed a trip of inspection to the federal art gallery here.

Wilson teaches 22 pupils in Carolina high school at Williamston. He gains a livelihood from treating shrubbery, tending yards and caring for trees. He has done several landscapes because "I deal in them." His favorite means of ex-

pression, however, is in portraits depicting negro folklore.

Wilson said yesterday that he cared not for a monetary return from painting. All he wants is to be recognized as a good portraitist. He plans to take a course in painting when his means permit.

The negro can not afford canvas so he works on cardboard. He has produced to date about a dozen paintings. His instructors have given them high praise.

Wilson said he long had the desire to paint. He finally, summoned the courage to try. His 12 pictures will prove to even an inexperienced art critic that the try was well worthwhile.

Wilson said he long had the desire to paint. He finally, summoned the courage to try. His 12 pictures will prove to even an inexperienced art critic that the try was well worthwhile.

Columbia S. C. State
February 26, 1939

Cooper Exhibit at Flinn Hall Negro Sculptor Claims Ability

Possesses Charm and Beauty

A most interesting and arresting exhibit of 27 etchings and aquatints, the work of James F. Cooper of Kingstree, a graduate of the University of South Carolina, is now on display in the gallery on the second floor of Flinn hall on the university campus and will remain up during the ensuing week.

Hundreds of visitors have attended the exhibit and much interest has been shown in Mr. Cooper's work. This is the second exhibit of the work of former students that the art department of the university has sponsored. The gallery will be open to the public from 9 to 5 o'clock each day this week, excepting Sunday.

Some of the etchings have received wide acknowledgment and have been included in some of the outstanding exhibits in this country. An etching, "Saturday Night," will be displayed in the World's Fair exhibit in New York, this being one of the 15 pieces by South Carolina artists which will be included in that exhibit. This etching was shown in the Biennial International Exhibit of Etching and Engraving in Chicago in 1938.

Two others, "Subway Nocturne" and "Lazy Sun," were exhibited in New York last fall by the Society of American Etchers.

Mr. Cooper's work features tree studies, Negro subjects, figure studies, and landscapes with all the charm of the low country. One feels in Mr. Cooper's work a definite feeling for composition and volume and a fine sense of rhythm. The work possesses a rich velvety quality and a depth and richness combined with a sensitiveness of feeling for line. He achieves a feeling of distance by beautiful line and tone.

Of great appeal is Mr. Cooper's "Running Tide" which has a freshness and coolness to it, with blown light spring clouds in the sky and a creek rustled with cool breezes. The freshness grows on you as you look at the etching, and you can almost hear the ripples. Two Negro men are launching a boat into the creek with a Negro woman standing to one side and watching them. Two Negro children observe the launching from a bridge over the creek.

Throughout his work Mr. Cooper demonstrates fine technique and a variety of subject. Winsome and lovely with subtlest appeal is his "Princess Anne," a portrait etching of a small girl, and burning with energy and excitement is his "Woods Fire," an aquatint, flame swirls to the tops of tall pines with an exquisite rhythm. The heat fairly bursts out at you. A quiet effect to the general intense restlessness is

given by means of two mounted horsemen watching the conflagration.

A feeling of utter weariness is imparted by Mr. Cooper to the figure of a man hunched slightly over on a subway seat late at night. Hopelessness is felt in the man's torpor, half-closed eyes and languid attitude, and friendliness in the emptiness of the subway coach.

You feel the extremely soft and heavy shadow in "Sausage Tomorrow" with an exquisite pleasure. There is a fullness and softness to the figures of Negro men and women at their business of cleaning hogs around a kettle at night with the flames illuminating the scene. In the "Centenarian" a gnarled and aged tree is revealed with a background of waste marshland that carries out the theme of time and the waste of age.

"Saturday Night" depicts a Negro scene at night with moon, darkness and stars in the background and bright splashes of artificial light from the front of a restaurant and store setting it off distinctly from the shroud of darkness behind. Groups of Negroes idle about, one playing a guitar (you almost hear the soft plinking on the Southern night), an interesting group study of the Negro.

"Middleton Place" is a handsome etching, the largest in the exhibit, full of fine detail but softened with shadow and tone. A sheep or two resting in the shades of a huge oak whose bowers are floating with dark give a touch of coolness and life to the inanimate body of the house.

Of especial appeal is the etching "Threshing Peas" which has some of the richest effects imaginable. Three Negroes crouch in the heat of a barn loft threshing peas. A rich warm pile of dry hay is heaped back of them in one corner and deep shadows are softened by shafts of sunlight through the loft window and cracks in the shed.

A group of 27 etchings and aquatints of singular appeal and beauty will remain on display for the rest of this week.

JACK CRAWFORD JR.

Negro Sculptor Claims Ability Key To Success

NEW YORK—It's not race, but ability that determines a man's career, thinks Richmond Barthe, one of the most gifted and most successful sculptors the Negro race has produced.

Barthe was born in the deep South, and lived there as a boy. He owes the start of his career to a white Southerner, and one of his most important boosts to a Chicago Jew.

Which may have a connection with the fact that this week Barthe opened his sixth one-man show at one of the better Park Avenue galleries—38 pieces of sculpture in nearly every popular medium except wood. These represent the current high point for a man in his middle thirties who started out in art as a little boy drawing pictures to keep out of mischief.

Barthe was born in Bay St. Louis, Miss. He saved his pennies and bought reproductions of the old masters—usually religious things. A Catholic priest got together money to send him to the Chicago Art Institute.

One day he found a lump of wet clay, and to kill time he modeled the head of one of his school fellows. He's never stopped modeling.

Lincoln U. (Mo.) February Graduate



Apr 3-10-39 M. Davis
Among the recent graduates of Lincoln University (Mo.) was Hiram Jackson, native of Springfield, Ill., an accomplished artist. More than a dozen prizes have been won by Jackson during the past four years at the Missouri and Illinois state fairs for his oil paintings and portraits. He has a facile hand at sign-painting and pencil-sketching. He is shown in front of some of his prize-winning drawings.

Ball "Modesty"
Apr. American 3-25-39
Eastman, Pa.



CLIFFORD JOHNSON,
popular young artist of Mercersburg, Pa., who received the Bessie Byrd Trophy at the recent Les Beaux Arts Club's exhibit in Philadelphia. He is shown above with one of his paintings, entitled "Modesty," which will be included in his annual one-man exhibit at Mercersburg, Pa., next month.

Artist and Painting in Controversy



HERE IS Mrs. Percy Lewis, 36-year-old resident of Marshall, Mo., whose painting, "Farm Life," was awarded first prize at the Missouri State Fair and stirred up a storm of controversy among art critics unequalled since Thomas Hart Benson painted murals in the State Capitol at Jefferson City. The judge, Austin Faricy, aesthetics teacher at Stephens College for Women at Columbia, Mo., called the painting, pictured above, "The finest example of primitive art I have ever seen."

Theatre Posts Guard To Protect Painting Which Stared Upbroar

KANSAS CITY, Mo., (AP)—The painting of Mrs. Percy Lewis, of Marshall, which won the blue ribbon awarded by the museum of art of the recently ended State Fair at Sedalia, was transferred to the Towers Theatre of downtown Greater Kansas City, where it will remain on exhibition throughout

the week ending September 9.

The picture, cited by a host of the estimated 100 carefully tutored, white exhibiting artists as a "poorly painted offering" which violated all rules of perspective, not only resulted in Mrs. Lewis being referred to as "The Southwest's Woman of the Week," but also inspired the manager of the Towers

Theatre, Benny Joffe, to value it to a point which prompted him to exhibit it under the supervision of a guard who was instructed not to let anybody bother it.

The publicity given the woman by papers of the Southwest was in perfect accord with the decisions of the white judge, Professor A. Piracy, who lauded it as the foremost of all examples of primitive art that he had ever seen.

Negress Wins State Fair Art Prize, Causing A Row

SEDALIA, Mo., Aug. 24.—(AP)—A college professor gave first prize in the State Fair art show to a negro woman's "primitive" and started the biggest row in Missouri art circles since Thomas Hart Benton painted the murals at the state capitol.

The prize went to "Farm Life" by Mrs. Percy Lewis, who painted on muslin because she had no canvas and used big dabs of aluminum shellac as well as oils.

Carefully trained Kansas City and St. Louis artists who lost out to her grumbled that her work was "primitive art."

"Exactly," replied Austin Faricy, professor of esthetics at Stephens College for Women, Columbia, Mo. "It is the finest piece of primitive art I have ever seen."

Then, as he took his leave: "If any riots start, you know where to find me."

Faricy's fear of a riot was almost borne out when visitors were admitted to the gallery. The crowds gathered in front of Mrs. Lewis' picture. And how they did argue! The museum is doing the best business at the fair.

The winner couldn't be reached, she has no telephone. Wife of a veterinarian, she lives in a battered farm-house on a country lane near Marshall, Mo.

The lack of perspective of her picture is startling. Cats and dogs roaming the barnyard are all the same size. It appears she painted from a high tower, for there are only two inches of sky.

The scene shows a log cabin, a negro couple in a surrey, a hunter and his dog, a manure pile and pitchfork, livestock and a negro boy and girl drinking at a well.

Prize Painting on Display October 1



KANSAS CITY, Mo. — The painting, "Farm Life," which won a prize for Mrs. Percy Lewis of Marshall, Mo., will be on display at the Big Sister home, 2326 Brooklyn av-

enue, Sunday, October 1, from 3 to 9 p.m. at a tea to be given by the Big Sister auxiliary. Mrs. Lewis won first prize at the Missouri State Fair at Sedalia in August for this paint-

ing and her winning created a controversy among artists of the state. Mrs. Lewis and her husband, Dr. Percy Lewis, a veterinarian, both will speak at the October 1 tea. In award-

ing in first-place to Mrs. Lewis the judge said, "It is the finest example of primitive art I ever have seen." Defeated artists said the painting was out of perspective.

Art in Garbage Discovered by Negro Woman

10-29-39

BY EDWIN STOLL.

There is art in the trash on the street. There is beauty in today's



Mrs. C. Rosenberg Foster.
[Patton Photo.]

garbage. Working on the theory that "nothing is created to be wasted," Mrs. C. Rosenberg Foster, 4718 South Parkway, Negro educator, has proved both. She has developed "trash craft" to a point where she has gained national attention. With it many a poor person has found means of avoiding public aid. The ill and convalescent have discovered an avocation and vocation in one. Schools have adopted it as a solution to problems of a curtailed budget.

Paramount studio has made a colored movie short, which was released recently, in which she shows the "how" and "why"; Mrs. Eleanor Roosevelt has praised her work; by demand, Mrs. Foster has lectured before teachers' and principals' conventions and women's clubs and she is booked to appear on the Hobby Lobby radio program.

Waste Becomes Art.

Cigar butts, pencil shavings, peanut hulls, fish scales, butterfly wings, cotton, burned matches, corn, egg shells, coffee grounds, tree bark, sticks—almost any discarded object—all are converted into pictures of surprising beauty in her new art.

The multicolored peacock on the wall can be traced to fish scales, carefully arranged and tinted; the Chicago skyline in brown, with shades and shadows contrasted and blended, originally consisted of cigar stumps; two dogs peering from other frames were developed from peanut shells and colored weeds. One striking

snow scene, created from cotton and matches, cost 30 cents to make. For it, Mrs. Foster refused \$50.

A teacher of shop at DuSable High school, specializing in weaving, she started the 1932 depression year with her budget slashed and the existence of her class threatened. Something out of nothing to keep her students profitably occupied—that was her problem. "Trash craft" was the result.

Children Are Interested.

It requires little artistic ability and almost no money, Mrs. Foster explains. The children are encouraged to create whatever they want from whatever they can find. All coloring is done by soaking the hues from crepe paper. Frames are salvaged from scrap heaps and welfare agencies.

Thru the new art one crippled girl at DuSable earns enough each week for carfare and lunch money. Another taught it to her family when her father lost his job. They have kept off relief thru their makeshift studio at home.

The girl and her brother gather fish scales, and the whole family become artists for the birthday, Mothers' day, and other holiday gifts.

Writes a Book.

Following numerous requests, Mrs. Foster has written a 150 page text book, "Trash Craft," which will be published soon by the W. M. Welch Manufacturing company, 1515 Sedgewick street, to introduce the unique art to other institutions thruout the country. It includes 64 illustrations.

The beauty, effectiveness, and practicality of the pictures have been praised by educators at the state teachers' conferences in Urbana and in Oklahoma City, by members of the school board, and by Mrs. Roosevelt, who was so impressed that she purchased four for the White House.

Mrs. Foster's exhibit at the Oklahoma convention, incidentally, so "stopped the show" that the officials had to close it temporarily so that the educators would move on for the next portion of the program.

The wife of Dr. W. E. Foster, dentist, she received her bachelor's degree from Roger Williams university, Nashville, and has studied at Fiske university, University of Chicago, Chicago Normal college, and the Art institute. She is now aiming for her master's degree.

To Chicago in 1923.

After eight years of teaching in Oklahoma City, she came to Chicago as an instructor in Wendell Phillips High school in 1923. She is now in

her 17th year with the city schools. On the side, moreover, she has found time to rear three nieces whose mother is dead.

Her masterpieces include an unusual bookend from a clinker taken from the ash heap. Watermelon, cucumber, canteloupe, and squash seeds form a colorful flower picture. Pen-cil shavings provide the billowing dress for an attractive young lady swinging gayly in another scene.

In all, she has a collection of about 70 objects, mostly pictures, from her new art in which, according to C. C. Willard, principal of DuSable, "she has inspired a sense for the beautiful in many girls by showing them how to make beautiful things from unpromising materials."

Patient and sympathetic, Mrs. Foster says her ambition is to spread her "trash craft" among crippled children where it will do more good than anywhere else. Consequently, her hope is to be transferred by the school board to a crippled child center some day.

Ethel Waters' Portrait Wins Carnegie Award

PITTSBURGH, Pa., Dec. 8—A painting of Ethel Waters, radio, stage and screen star, won the \$200 popular prize at the Carnegie Institute's international exhibition. The announcement was made this week. The painting, executed by the American-Italian painter, Luigi Lucioni, was adjudged winner by the ballots of more than 100,000 persons.

GILES POST HONORS SOLDIER



Artist Charles C. Dawson at work on portrait of Lieut. George L. Giles which will be dedicated Sunday, Dec. 3, at program to be sponsored by the George L. Giles Post No. 87, the American Legion. The portrait is a gift to the post by members of the unit, the Giles Post auxiliary and other Legionnaires.

Negro Art Editor On Illinois Daily

SPRINGFIELD, Ill.—Hiram Jackson Jr., a graduate of Lincoln university, Jefferson City, Mo., has been employed for the last three months as art editor of the Illinois State Journal daily newspaper here. Mr. Jackson is believed to be the first Negro employed on the staff of a daily in Illinois or elsewhere.

During his employment on the Journal, Mr. Jackson has had several political cartoons on the front page. The Journal is the largest newspaper in Illinois outside of Chicago. It publishes five issues daily.

At Lincoln university, the young artist was assistant in the art department and art editor for three years books and was cartoonist for the college paper. He also was an active member of Delta Phi Delta journalistic society and Omega Psi Phi fraternity. He has studied extensively under some outstanding men and women in the fine and commercial art fields.

Mr. Jackson has exhibited his works in both fields extensively in the Midwest, receiving many prizes. His most recent winnings was at the Illinois state fair, where he won six prizes in both fine and commercial art of the professional group.

Mr. Jackson in declining several offers to teach this fall, said: "My unique position will mean very much to my race, especially in Springfield. I think that after a year or two with the Illinois State Journal I will have more to offer the Negro students and Negro newspapers in commercial art."

Chattanooga, Tenn. News
October 20, 1939

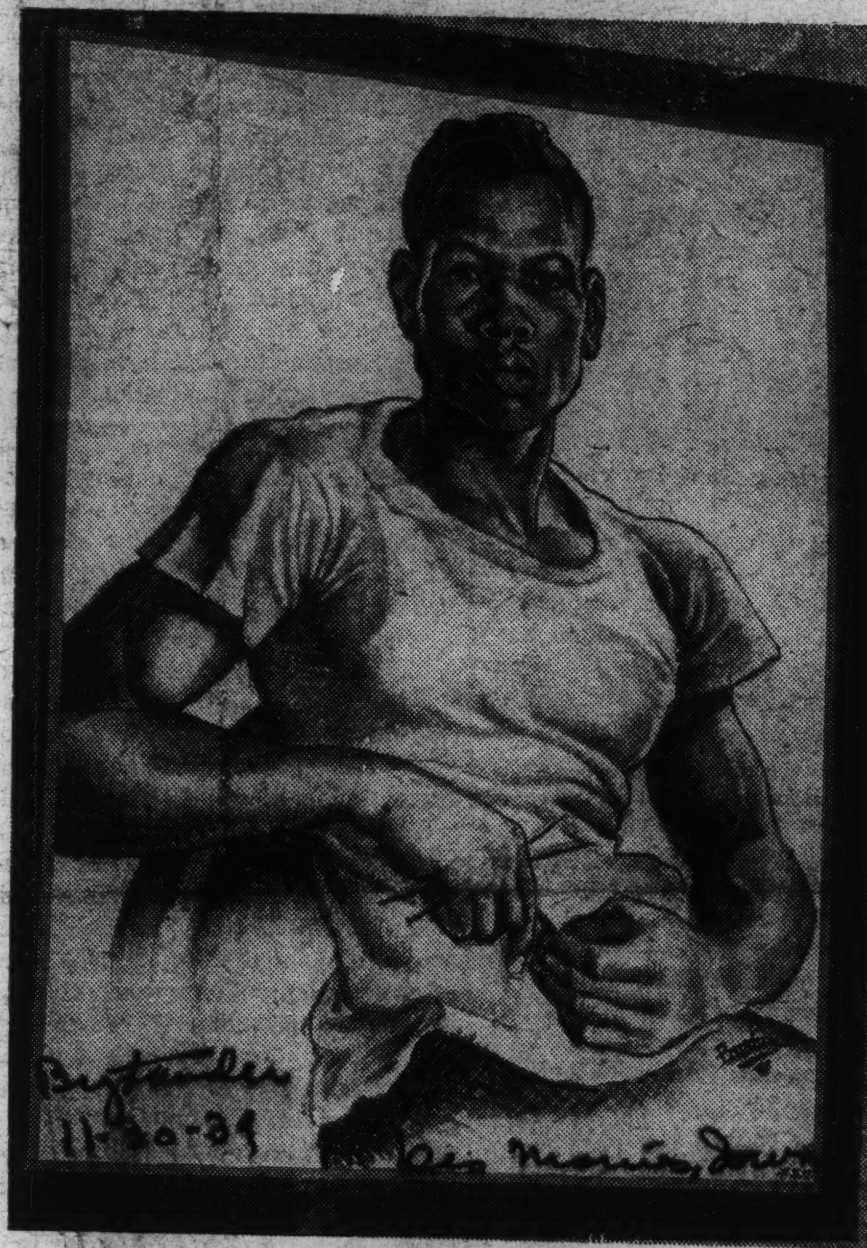
Southern Scene Wins \$1,000 Prize At Art Showing

PITTSBURGH.—(A. P.) — A drab Southern scene titled "Georgia Jungle"—a Negro family against a background of rain-washed earth and shanties—today won first prize and \$1,000 for Alexander Brook, born in Brooklyn, in the 1939 Carnegie international exhibit of paintings.

The United States for the first time in years walked off with five out of eight awards in the only art show of comparable importance in the world, but it did so with a true melting-pot flourish.

Yasuo Kuniyoshi of Woodstock, N. Y., who got second

PRIZE SELF PORTRAIT



CHARLES BOSTON

Among the prize-winning art pieces in the twelfth annual Negro Art Exhibit which closed last Sunday at the Des Moines Public Library,

was this self-portrait by Charles Boston. This young artist, an art student at the State University, Iowa City, has a group of seven pictures which are still on exhibit this week in the art gallery.

Dr. Carver Presents 'The Yucca,' His Painting



DR. GEORGE WASHINGTON CARVER, world-renowned scientist, is shown standing by his latest painting, "The Yucca," which has been com-

pleted after 10 years of work. The painting is done on canvas with colors that Dr. Carver has developed from clays. Presentation of the painting was

made during a lecture on art by Dr. Carver as a highlight on the summer school lecture series at Tuskegee institute.

MISSOURI WOMAN'S PAINTING CREATES AN ART SENSATION

Exclusive Courier Interview
By ISABEL M. THOMPSON
(Staff Correspondent)

MISSOURI STATE FAIR GROUNDS, Sedalia, Mo., Aug. 31.—With her painting, "Farm Life," a State Fair blue-ribbon prize-winner and a sensation in national art circles, Mrs. Percy Lewis, a race woman of Marshall, Missouri, says, "I just want to keep on painting."

Said the judge, a Stephens College aesthetics professor, "It's the finest example of primitive art I have ever seen. . . . The blue ribbon is on there and it's going to stay."

Unprecedented crowds of spectators packed the art exhibit rooms, so that doors were closed for several hours and a limit had to be set on the number who entered. Disappointed contestants threatened to "take action," and an argument over perspective is keeping things lively.

MRS. LEWIS REFUSES TO BECOME EXCITED

Page one publicity in big city dailies, reporters and photographers, bringing news reel cameras, admiring and curious crowds, cashed offers for the now-famous production—all these have failed to excite the serene brown woman with the expressive dark eyes. "I didn't have any idea of entering it into the exhibit at first," was the preface to her fascinating story.

"My husband, Dr. Lewis, is a veterinarian, you know, and he asked me to paint him a farm picture. I just traveled around with him from farm to farm and sketched animals and implements, as I felt like it. When I came home, I'd paint them in my picture."

Mrs. Lewis was anxious to point out that there was nothing ludicrous or degrading in her illustration of Negro characters. "I believe in showing the very best." Referring to "Farm Life," "The man and woman in the buggy are coming home from church." The buggy is drawn from her husband's description of a favorite

TELLS WHY SHE USED ALUMINUM SHELLAC

Asked about the unconventional use of aluminum shellac and muslin that has caused art students to howl in protest, Mrs. Lewis smiled. "Why, it's just natural to paint ploughs, pitchforks and windmills with aluminum, because that's the way they are—shiny. Incidentally, the artist has used metallic accents in her painting before. . . . And when she told of the gilt "golden gates" in her painting "Sin Surrounding the Church," she talked more rapidly. For this is where her real interest lies—in the field of religious art. When

two Baptist ministers—the Revs. Fitz and Beatty of Atchison, Kansas (where she was born and educated)—asked her to paint a picture for their revival, she created his work. There were about 40 converts at this revival. Subsequently, the Rev. Mr. Fitz took it traveled with the painting. "Heaven and Hell-Bound Pilgrims," inspired by the well known pageant: "Suffer Little Children to Come Unto Me," a pillow cover picture that won a \$25 prize in 1933 at the Chicago World's Fair; "Christ in Gethsemane at Sunrise," "Daniel in the Lion's Den"—are a few of the paintings that attest her wide knowledge of the Bible.

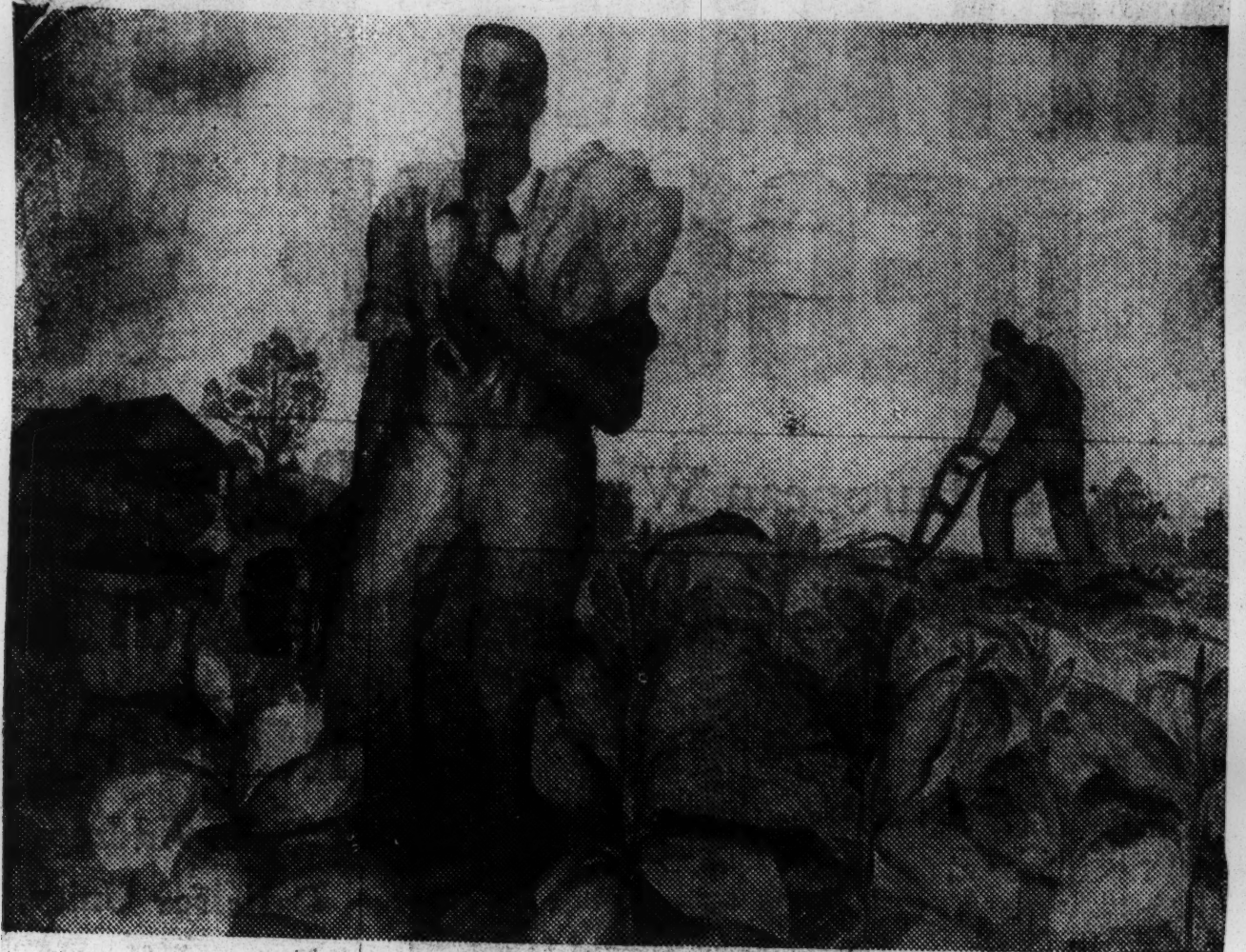
"I feel that I can reach more people with pictures like that," she said. And it was further evident that mere commercial gain is not her incentive. In Marshall, she belongs to Mount Calvary Baptist Church.

Referring to her family she said, "My father, William Cornell, was born in slavery, and was six years old when the war broke out. He

never had a day of schooling in his life, but he was one of the best cement contractors you ever saw. . . . And my brother, who died, was a better artist than I'll ever be." Other relatives are prominent in educational work. Often Mrs. Lewis has been discouraged by the patronizing attitude of others who fail to "see anything in art." Now one feels that her greatest reward from "Farm Life" is a renewed confidence and a spur to her desire to achieve distinction for her race.

These Murals Drew Many Compliments

WINS FIRST PRIZE
 CARD 9-34-39
 ATLANTA, Ga. - Herbert Whyte, a rising young painter, won first prize at the Atlanta State Fair for his oil landscape, "Old Mining Town."



Many compliments have come to Garrett Whyte, rising young painter, whose pictures to adorn the walls of the *Atlanta* College dining room at Greensboro are featured here. A giant farmer holds the center of interest in the top photo which has been named "Thank God for Supper," while below is Whyte's interpretation of "Men of Industry."

Richmond Barthe, Negro Artist

Busy With Numerous Commissions, Sculptor Helps Spain Refugee Campaign

By Walt Carmon

It was really by accident that Richmond Barthe became a sculptor. Or rather by two accidents. The first occurred when his parish priest in New Orleans asked his parishioners to contribute what they could towards a May Festival. Having worked as a porter, helper on an ice wagon, in a canning factory

and as a butler, there wasn't much that Barthe, then 23, could contribute in a financial way. But he had been drawing and painting since childhood and, being a good church member, he donated two of his paintings. That was the first happy accident. The paintings of this artist who had not had a lesson in his life attracted so much attention that the priest paid his fare and tuition to attend the Chicago Art Institute where he studied from 1924 to 1928.

When Barthe finished his course the second happy accident occurred. For his own amusement he modeled a few figures. By chance these came to the attention of the critics and the press and the recently graduated painter was hailed as a great sculptor. It was then that Jo Davidson, world famous sculptor, gave that oft quoted piece of advice. Barthe wanted to become a sculptor and asked Jo Davidson how to go about it. Davidson took another look at Barthe's work and said: "Keep away from the instructors."

In the ten years that followed Barthe's work became known in many countries, stands in many museums, private collections and in public buildings. All by way of the two lucky accidents which gave his genius a chance—two accidents in fact, any one of which would occur about once in a million times to a poor Negro boy in the deep South

Worked in Restaurants And Factories

Richmond Barthe, soft-spoken, handsome, with the slim, lithe body of an athlete, tells his story mod-

estly. He was born in 1901 in Bay St. Louis, Mississippi. His Catholic faith and his name are due in large measure to French ancestry. In his section of the country there are many Negro-Catholics he says. All the schooling he got was grade school, the rest he learned bitterly from life working in restaurants, factories and private homes... until the unexpected break at the church May Festival.

The priest who sent him to the Chicago Art Institute could only provide for tuition. So Barthe worked in a restaurant, from 4:30 A.M. until school time and after school until 9:30 P.M., after which he did his home work. He kept up this man-killing grind for four years and when he graduated the priest sent him to Europe to study in the leading art galleries.

And then began a steady ten-year climb to international recognition. As he talked he worked on a bas-relief of Arthur Brisbane, which he has been commissioned to do for Central Park. He has recently held a successful exhibit of some 37 pieces at the Arden Galleries and soon a huge frieze 80 x 8½ feet which he did for the Treasury Department will be adorning the Harlem River Housing Project. Ahead of him he has commissions to do the handsome heads of our leading actresses Katherine Cornell, Judith Anderson and Helen Mencken. He has already done Fanya Marinoff, John Gielgud, Maurice Evans and a host of others.

Barthe is particularly pleased with a commission he has just received from a museum in Adyar, India. The museum, choosing typical work from all countries, has asked him to do a piece showing

Lincoln freeing the slaves. They considered this historical event as America's great contribution to the world... At any rate, India is just another stop for Barthe's sculpture on a world tour. It can now be found in galleries and private collections in Canada, Austria, Germany, England, France, Virgin Islands and of course Africa. A reproduction of his work on Touissant l'Ouverture appears in the official book of the Haitian government.

Chooses Themes From Life

In the United States his work is in the Whitney Galleries; the Lake County Children's Home at Gary, Indiana; the Dorothy Allen Memorial Museum at Oberlin; at the Contemporary Arts and the Federal Art Exhibits at the World's Fair; at the Outdoor Show at Park Ave. and 39th St. and many other places. The Contemporary Arts Exhibit at the Fair has his "Mother & Son"—after a lynching.

Although Richmond Barthe assures you he does not have any preference for subject matter and that he chooses life and motion primarily, there is much in his work to remind you of his own early hard-working life. "Shoeshine Boy," "Blackberry Woman," "Wrestler," "Boxer," and workers of all kinds are good material for his clay. The large number of stage stars, he modestly says, came to him simply because "one brings another." But it doesn't explain why his vigorous work as early as 1934 earned him, an honorary degree of Master of Arts from Xavier University in New Orleans. Master of Arts—the poor Negro boy from the deep South who could only finish grade school, and in that he was luckier than most!

Richmond Barthe's opinions are definite and reasoned. He believes that the Federal Art Projects are a splendid institution. He is impatient with the critics who say that artists don't do enough for the money spent on them. The truth is, he says, they do too much, and a lot of lasting value, for the miserly wages paid to them.

Significant is the fact that, in the midst of profitable commis-



Richmond Barthe and the figure, Spanish Refugee and Child

sions, he took time out to make a statue of a Spanish girl refugee and child. He wasn't paid for it, not even for the materials. He hoped it would raise a few hundred dollars for some hungry Spanish kids at the Village Fair tomorrow night. The Negro People's Committee to aid Spanish Refugees asked him to do it and he did, gladly.

"Why not?" he said. "How can any decent human being refuse aid to the pitiful case of the Loyalist Spanish refugees?"

Finds Model for

But, I reminded him, some leading Catholic churchmen were bitterly opposed. "That is by no means true of all of them," he said. "I personally know many priests, nuns, as well as laymen, both Negro and white, who were wholeheartedly in sympathy with democratic Spain and are aiding the Spanish refugees today. And I'm glad to be one of them."

And this will give you a faint idea of a grand sculptor, a fine person and a cultured one. As I left the studio the figure of the girl

refugee was on a pedestal facing the bas-relief of Arthur Brisbane. I wondered what he would have thought about it all if he were alive. And I thought of Richmond Barthe, how pleased he was to be walking down a street in Brooklyn when his brother cried "Look!" And sure enough there was a Spanish girl who was the image of the girl in his sculpture—a girl he had taken from a photograph of a Spanish refugee camp in France.

YOUNG GENIUS DISCOVERED



Little Jimmy Pinson, shown here on the right, is a genius, according to Miss Augusta Savage, internationally known sculptress. Jimmy is the nine-year-old son of President and Mrs. David Pinson of Morris college, Sumter, S.C. He is the youngest of four brothers, who are well known in South Carolina as the "Pinson Quartet." Enthusiastic, Miss Savage asserted, "He is the most remarkable child I have ever seen."

Distinguished Audience At Opening Of Augusta Savage's Harlem Studio

Acclaimed by art critics and patrons as the most impressive social and artistic development of the season, the Salon of Contemporary Art was opened to the public Thursday (June 8), following an invitational preview Wednesday evening which attracted more than 500 Negro and white personages.

The new gallery, the first in America devoted exclusively to the sale and exhibition of the works of Negro artists, was formally opened with a group show by thirty Negro painters, sculptors and etchers. The exhibition will continue through June 22. The beautifully appointed salon, located at 143 West 125th street, was jammed with art patrons who acclaimed the exhibiting artists.

Dr. Channing H. Tobias, national secretary of the Y. M. C. A., introduced Miss Augusta Savage, director of the gallery to the distinguished assemblage and recounted her long struggle to make Harlem art-conscious.

"No one knows more than I," he said, "the sacrifices and hardship this talented young woman encountered in reaching the goal she has attained tonight. And no one could be more pleased at her success than I am."

"The opening of this gallery," Dr. Tobias told the notable gathering which included such prominent white writers as Max Eastman, Sherwood Anderson and others, "marks a step forward in the international progress of our race. It is not only the first Negro art gallery in America, it is the first of its kind in the whole world."

In concluding his introduction, Dr. Tobias urged Negroes to support the gallery and assure its success, pointing out that white art patrons had often encouraged Miss Savage's efforts more than members of her own race. He singled out for special mention Kenneth W. Smith, secretary and treasurer of the Augusta Savage Studios, Inc., as a Negro who, although not an artist, had the foresight to organize a \$10,000 Negro corporation to sponsor the gallery. George W. Lattimore, vice president and general manager of the corporation of which the sculptor is the president, was also lauded by Dr. Tobias.

Miss Savage, commissioned artist of the New York World's Fair whose "Lift Every Voice and Sing" group has been widely hailed at Flushing Meadows, was

roundly applauded by the guests when she said:

"All through the Ages, the brush of the artist has been more powerful than the pen in shaping the destinies of races. Your attendance here tonight shows that my efforts have not been in vain. I could ask no greater recompense for any expended effort than your gratifying support of this project. 'I don't regard tonight's opening as a personal triumph in any way. My only interest in helping to establish this gallery was to provide an opportunity for the people of our race to meet the artists who may have a profound effect in shaping our destiny.'"

Federal Court Mural To Remain Despite Objections Of Judge

AIKEN, S. C. — The U. S. Treasury's section of fine arts has decided that the WPA Mural by Stefan Hirsch, shall remain in the Federal Court, where U. S. District Judge Frank K. Myers sits, because it "is regarded as a distinguished example of contemporary American wall painting by a most able artist."

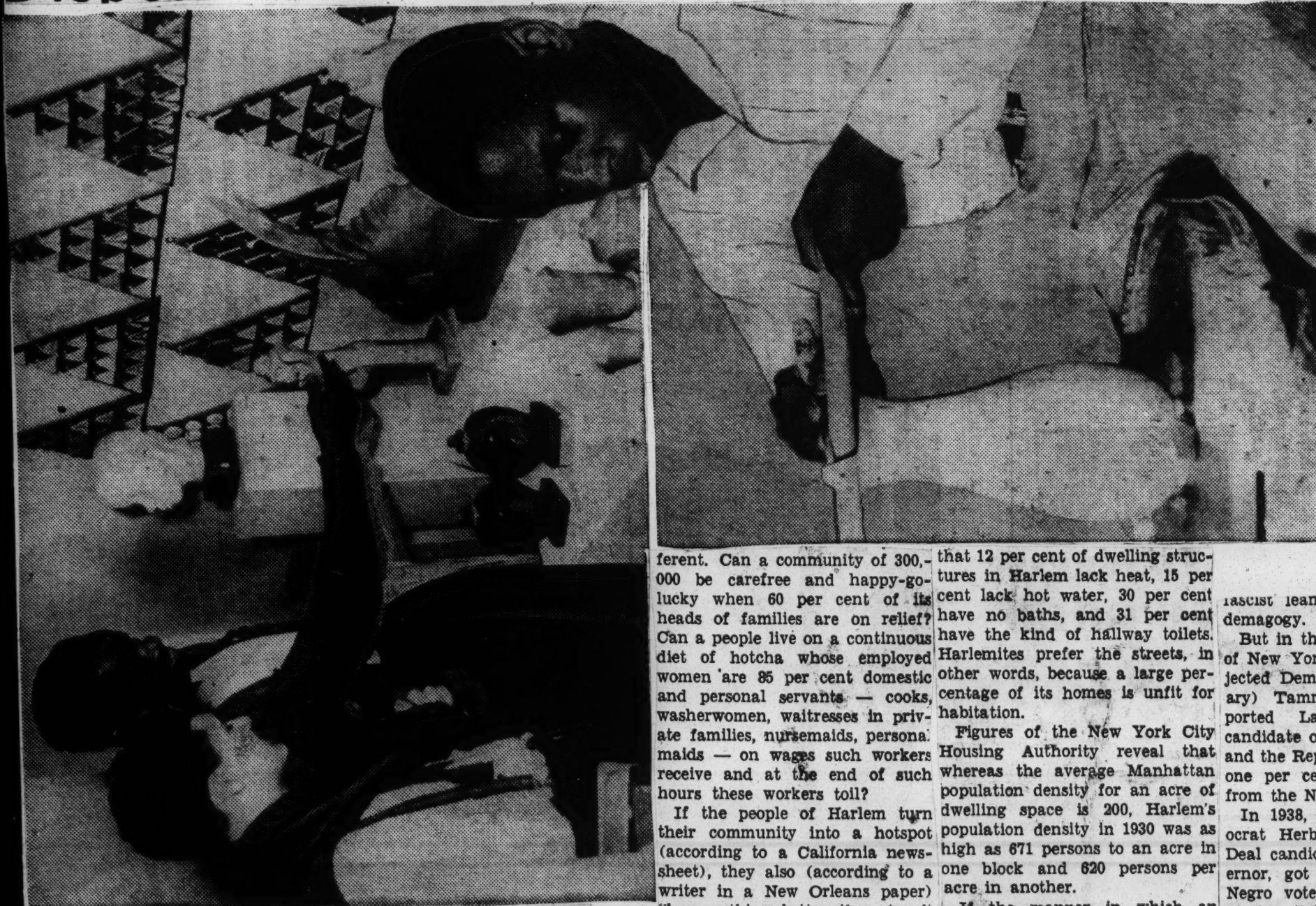
Last March, Judge Myers ordered the painting covered up because the central figure "Justice" appears to be that of a mulatto woman.

After several weeks in the court room with the covered mural, Judge Myers informed the Treasury Department that he wanted the painting entirely removed.

The National Association for the Advancement of Colored People protested to the Department of Justice over the judge's action, but T. D. Quinn, administrative assistant under U. S. Attorney General Murphy, said the matter was up to Judge Myers to decide. The N. A. A. P. thereupon brought the matter to the attention of the Treasury Department.

Last fortnight Edward B. Rowan, assistant chief of the treasury department's section of fine arts, advised the Association that no action for removal of the mural was contemplated by his office "as the work is regarded as a distinguished example of contemporary American wall painting by a distinguished artist."

Review of Its Culture, Progress Dispels 'Hot-Spot' Slur on Harlem



Negro Youth Creates Art in Harlem

George Fisher, Negro youth, and Milton Rajonsky, his white chum at the High School of Music and Art in Harlem, are shown, above, looking over the work of some of their fellow students. At the right, below, is James Hall, 15, at a pottery class of the Harlem YMCA.

Conditions Are Bad Sure, But There's A Will to Change

By Eugene Gordon

Visitors to the World's Fair are discovering Harlem—as the blind men of the fable discovered the elephant: each by touching that part of the beast within range of

his outstretched hand. In the case of Harlem the discoveries fall within range only of the visitors' preconceptions. Thus one learns the following from correspondence in some of our visitors' back-home newspapers: Harlem is just one big hotspot. Harlem is "sinister" and a "menace." Harlem is carefree and happy-go-lucky.

Fact of the matter is, as we who live here know, the true picture of Harlem is wholly dif-

ferent. Can a community of 300,000 be carefree and happy-go-lucky when 60 per cent of its heads of families are on relief? Can a people live on a continuous diet of hotcha whose employed women are 85 per cent domestic and personal servants — cooks, washerwomen, waitresses in private families, nursemaids, personal maids — on wages such workers receive and at the end of such hours these workers toil?

If the people of Harlem turn their community into a hotspot (according to a California news-sheet), they also (according to a writer in a New Orleans paper) "love nothing better than to sit on their front steps and along the sidewalks, often sitting even on the curbstone."

WORST OVERCROWDING

This latter statement is true though the first is not, so let us seek the reason why a Harlemite may prefer the streets and sidewalks to his parlor, bedroom or bath. The reason is (says a report made to the New York Legislature by a special commission)

that 12 per cent of dwelling structures in Harlem lack heat, 15 per cent lack hot water, 30 per cent have no baths, and 31 per cent have the kind of hallway toilets. Harlemites prefer the streets, in other words, because a large percentage of its homes is unfit for habitation.

Figures of the New York City Housing Authority reveal that whereas the average Manhattan population density for an acre of dwelling space is 200, Harlem's population density in 1930 was as high as 671 persons to an acre in one block and 620 persons per acre in another.

If the manner in which an under-privileged people in a democracy exercises its franchise is a test of its sense of responsibility, the following facts should be especially interesting.

In the Presidential election of 1936 Negro Harlem voted four to one for the New Deal Roosevelt. It thus tore away the traditional tie to the Republican Party, today both reactionary and—in its attitude toward the Negro — its

fascist leanings is crowded with demagoguery.

But in the campaign for mayor of New York, Harlem in 1937 rejected Democratic (and reactionary) Tammany Hall and supported LaGuardia, progressive candidate of the American Labor and the Republican parties. Sixty-one per cent of the vote came from the Negro people.

In 1938, once more, the Democrat Herbert H. Lehman, New Deal candidate, running for Governor, got 67.3 per cent of the Negro vote, against 65 per cent of the city's as a whole.

PROGRESSIVE VOTERS

What does all this show if not that Negro Harlem is the most consciously progressive sector of New York City's population? The test of civic responsibility goes beyond the mere act of voting to what is voted for. Negro Harlem, as a result of its correct use of its democratic rights, brought itself such New Deal benefits as the WPA Harlem Community Art

Center, the WPA theatre (Lafayette), a branch of the Federal Music Project, Federal Housing, WPA health centers, 14 neighborhood centers for children of pre-school age, and numerous income-producing jobs. The Negro people of Harlem, in other words, used their franchise for lifting the material and cultural level of their community and the entire city.

Well, is that all there is to Harlem? No, of course not. There are things to see and people to meet. The 135th Street Branch of the New York Public Library—on the north side of the street near Lenox Avenue—is the home not only of a Division of Negro Literature, History and Prints embracing the world-famous Schomburg Collection of 9,000 volumes, 12,000 titles in pamphlets, 3,000 manuscript items in sermons, plays, letters and historical documents, and 2,500 engravings by Negro artists—aside from African art objects of various kinds; the Library also serves nine schools of the community whose pupils come for supervised reading; maintains reading clubs to which authors come to talk about their books to young readers; a puppet club whose members create their puppets and write their own plays, and a readers' advisory who responds to calls for help from all the country over. Writers and artists from the world over do research here. The Library in summer sends story tellers to children in the playgrounds.

The YMCA, 180 West 135th St., and the YWCA, 179 West 137th St., and all the churches—these institutions, in Harlem, are more than their names imply. The people of Harlem call mass meetings in them to discuss pending anti-discrimination legislation or ways and means of preparing a defense for John Ryals, fugitive from a Georgia lynch mob. They use the auditoriums and meeting rooms of these buildings for gatherings of the Consolidated Tenants League, the Manhattan Citizens Committee and the Greater New York Coordinating Committee for Employment. Downtown business and professional people meet for lunch at a hotel or club; in Harlem they meet in the neat and attractive cafeterias of the Y's and churches.

The visitor should stroll the length of both of Seventh and Lenox Aves., getting the "feel" of them and noting the difference in this "feel"—Lenox more typically of the poorer people in all its

aspects. On Lenox at this time of year you can get all the vegetables known to citizens of the deep South—yellow yams, okra, corn on the cob, collard greens, mustard green.

Whatever else there is to see—and there is considerable still—the visitor will discover for himself. For having understood the soul of Harlem he will find it hard to fully appreciate her.

SCULPTOR'S ART SALON IS HUGE SUCCESS Augusta Savage Is Director

NEW YORK, June 22—Acclaimed by art critics and patrons as the most impressive social and artistic development of the season, the Salon of Contemporary Art was opened to the public last Thursday, following an invitation at preview Wednesday evening which attracted more than 500 Negro and white personages.

The new gallery, the first in America devoted exclusively to the sale and exhibition of the works of Negro artists, was formally opened with a group show by thirty Negro painters, etchers and sculptors. The exhibition closed today. The beautifully appointed salon, located at 143 West 135th street, was jammed with art patrons who claimed the exhibiting artists.

Dr. Channing H. Tobias, national secretary of the Y. M. C. A., introduced Miss Augusta Savage, director of the gallery, to the distinguished assemblage and recounted her long struggle to make Harlem art-conscious.

"No one knows more than I," he said, "the sacrifices and hardships this talented young woman encountered in reaching the goal she has attained tonight. And no one could be more pleased at her success than I am."

"The opening of this gallery," Dr. Tobias told the notable gathering which included such prominent white writers as Max East-

man, Sherwood Anderson and Earl Sweeting. Others, "marks a step forward in the international progress of our race. It is not only the first Negro art gallery in America, it is the first of its kind in the whole world."

In concluding his introduction, Dr. Tobias urged Negroes to support the gallery and assure its success, pointing out that white art patrons had often encouraged Miss Savage's efforts more than at the Argent Galleries on June 3.

Guests at the preview were singled out for special mention: Kenneth W. Smith, secretary-treasurer of the Augusta Savage Studios, Inc., as a Negro who, although not an artist, had the foresight to organize a \$10,000 all-Negro corporation to sponsor the gallery. George W. Lattimore, vice president and general manager of the corporation of which the sculptor is the president, was also lauded by Dr. Tobias.

Miss Savage, commissioned artist of the New York World's Fair whose "Lift Every Voice and Sing" group has been widely hailed at Flushing Meadows, was roundly applauded by the guests when she said:

"All through the Ages, the brush of the artist has been more powerful than the pen in shaping the destinies of races. Your attendance here tonight shows that my efforts have not been in vain. I could ask no greater recompense for any expended effort than your gratifying support of this project."

"I don't regard tonight's opening as a personal triumph in any way. My only interest in helping to establish this gallery was to provide an opportunity for the people of our race to meet the artists who may have a profound effect in shaping our destiny."

"We do not ask any special favors as artists because of our race. We only want to present to you our works and ask you to judge them on their merits. We accept your verdict on this basis and gladly rise or fall on our merit."

Miss Savage then introduced the participating artists to the assemblage. These exhibitors included Meta Warrick Fuller, sculptor who was exhibiting for the first time in twenty years; Richmond Barthe, who recently closed a one-man show at the Arden Galleries; Robert Pious, Rex Gorleigh, Morgan Smith, Gwendolyn Knight, Ronald Joseph, George Murray, Sara Murnent white writers as Max East-

Also Elba Lightfoot, J. Solace Glenn, Ell's Wilson, Beauford Delaney, Lawrence Jones, George Seabrooks, Marvin Smith, William Farrow, John Atkinson, Francisco P. Lord, Frederick Perry, W. F. Davis, Lois Maillou Jones, Grace Mott Johnson, Selma Burke, Ernest Crichlow, James Lesesne Wells and Miss Savage, whose first one-man show closed at the Argent Galleries on June 3.

Guests were entertained by

Richmond Barthe --- A Sculptor By Accident

Asked To Make Donation To
May Festival At Church, He
Brought Paintings—And
There His Career Started...

Told To 'Keep Away From Instructors'

IT WAS REALLY by accident that Richmond Barthe became a sculptor. Or rather by two accidents. The first occurred when his parish priest in New Orleans asked his parishioners to contribute what they could towards a May Festival. Having worked as a porter, helper on an ice wagon, in a canning factory and as a butler, there wasn't much that Barthe, then 23, could contribute in a financial way.

• He had been drawing and painting since childhood and, being a good church member, he donated two of his paintings. That was the first happy accident. The paintings of this artist, who had not had a lesson in his life, attracted so much attention that the priest paid his fare and tuition to attend the Chicago Art Institute where he studied from 1924 to 1928.

When Barthe finished his course, the second happy accident occurred. For his own amusement he modelled a few figures. By chance these came to the attention of the critics and the press and the recently graduated painter was hailed as a great sculptor. It was then that Jo Davidson, world famous sculptor, gave that oft quoted piece of advice. Barthe wanted to become a sculptor and asked Jo Davidson how to go about it. Davidson took another look at Barthe's work and said: "Keep away from the instructors."

WORK KNOWN IN MANY COUNTRIES

In the next ten years Barthe's work has become known in many countries, stands in many museums, private collections and in public buildings. All by way of the two lucky accidents which gave his genius a chance. Two accidents in fact, any one of which would occur once in a million times to a poor boy in the deep South.

Richmond Barthe, soft-spoken, handsome as all getout, with the slim, lithe body of an athlete, tells

his story modestly. He was born in 1901 in Bay St. Louis, Miss. His Catholic faith and name are due in large measure to French ancestry. In his section of the country there are many Negro-Catholics he says. All the schooling he got was grade school, the rest he learned bitterly from life working in restaurants, factories and private homes... until the unexpected break at the church May Festival.

The priest who sent him to the Chicago Art Institute could only provide for tuition. So Barthe worked in a restaurant, from 4:30 a.m. until school time and after school until 9:30 p.m., after which he did his home work. He kept up this man-killing grind for four years and when he graduated, the priest sent him to Europe to take in the leading art galleries.

MAKES BAS-RELIEF OF ARTHUR BRISBANE

And then began a steady ten year

BARTHE AND HIS WORK.



Richmond Barthe is shown here with a piece of his handiwork, the bust of Toussaint L'Ouverture, liberator of Haiti. Barthe did this work in Chicago during the early stages of his career when the outlook wasn't so bright for a young sculptor . . . later he turned to the East and to fame.

Concerning participating, the "Kitchen Craft" school is designed for modern homemakers. A well-informed demonstrator, whose name has not been disclosed, will have charge of the well equipped electric kitchen holding cooking sessions twice daily three days each week for a period of 12 weeks.

Although Richmond Barthe assures you he does not have any preference for subject matter and that he chooses life and motion primarily, there is much in his work to remind you of his own early hard-working life. "Shoeshine Boy," "Blackberry Woman," "Wrestler," "Boxer," and workers of all kinds are good material for his clay. The large number of stage stars,

he modestly says, came to him simply because "one brings another." But it doesn't explain why his

Housing Project which he did for the Treasury Department. Half of it represents dancing figures and the rest the exodus scene from "Green Pastures." Ahead of him he has commissions to do the handsome heads of our leading actresses, Katherine Cornell, Judith Anderson and Helen Mencken. He has already done Fanya Marinoff, John Gielgud, Maurice Evans and a host of others.

Barthe is particularly pleased with a commission he has just received from a museum in Adyar,

India. The museum choosing typical any decent human being refuse aid work from all countries has asked to the pitiful case of the Loyalist him to do a piece showing Lincoln Spanish refugees?"

freeing the slaves. They considered But, I reminded him, some lead- this historical event as America's ing Catholic churchmen were bit- great contribution to the world. terly opposed. "That is by no means, Barthe smiled when asked if the true of all of them," he said. "I per- Museum wasn't perhaps just a wee- sonally know many priests, nuns, bit cute politically in having this as well as laymen, both Negro and statue in a museum in India. Per- white, who were wholeheartedly haps it would give the Hindus ideas, in sympathy with Democratic Spain At any rate, India is just another and are aiding the Spanish refugees stop for Barthe's sculpture on a today. And I'm glad to be one of world tour. It can now be found them."

in galleries and private collections And this will give you a faint in Canada, Austria, Germany, idea of a grand sculptor, a fine England, France, Virgin Islands and person and a cultured one. As I left of course Africa. A reproduction of the studio the figure of the girl his work on Touissant l'Ouverture refugee was on a pedestal facing appears in the official book of the the bas-relief of Arthur Brisbane. Haitian government.

I wondered what he would have thought about it all if he were alive. In the United States his work is in the Whitney Galleries; the Lake And I thought of Richmond Barthe, County Children's Home at Gary, how pleased he was to be walking Ind.; the Dorothy Allen Memorial down a street in Brooklyn when his Museum at Oberlin; at the Con- brother cried "Look!" And sure temporary Arts and the Federal enough there was a Spanish girl Art Exhibits at the World's Fair; at who was the image of the girl in his the Outdoor Show at Park avenue sculpture—a girl he had taken from and Thirty-ninth street and many a photograph of a Spanish refugee other places. The Contemporary camp in France.

Arts Exhibit at the Fair has his "Mother and Son"—after a lynch- ing.

GIVEN HONORARY DEGREE BY XAVIER

vigorous work, as early as 1934, earned him an honorary degree of Master of Arts from Xavier uni- versity in New Orleans. Master of Arts—the poor Negro boy from the leep South who could only finish grade school, and in that he was luckier than most!

Richmond Barthe's opinions are definite and reasoned. He believes that the Federal Art Projects are a splendid institution. He is impatient with the critics who say that artists don't do enough for the money spent on them. The truth is, he says, they do too much, and a lot of last- ing value, for the miserly wages paid to them.

SEEKS TO AID SPANISH CHILDREN

But what piques one's curiosity is why, in the midst of profitable commissions, he took time out to make a statue of a Spanish girl refugee and child. He wasn't paid for it, not even for the materials. He hoped it would raise a few hun- dred dollars for some hungry Spanish kids, at the Village Fair, held June 12 to 18 in New York. The Negro People's Committee to Aid Spanish Refugees asked him to do it and he did, gladly.

"Why not?" he said. "How can

Ft. Myers, Fla., News Press
June 13, 1939

Florida Seascapes On Exhibition Here

A fine collection of contempor- ary painting brought to Fort My- ers by the Art League of Mana- tee will be on exhibit every day this week at the Edison Park mu- seum on Cleveland avenue. The gallery is open every day from 2 o'clock in the afternoon until 9 o'clock at night and the public is invited to view the pictures with- out charge. The art exhibition will be open through next Monday night. Sunday hours are 2 until 5 o'clock.

The exhibition includes "Myakka Oaks," and "Foot of the Pyren- ees" by Catherine Merrill, "Gulf Key Wasteland" and "Slow Water" by R. H. McKelvey, director of the Bradenton art center, "Negro Cot- tage" and "Negro Quarters" by Ina C. Getman with other fine pic- tures by Cecil Hall Bradley, Laura C. Locke, Anne E. Luke and Adolph Robert Shultz. These pic- tures and others by a number of talented young artists feature Flor- ida scenes and seascapes.

Richmond, Va., Times-Dispatch
June 18, 1939

Negro Art Center

Inspiring Work
Conducted
At Craig House

By Margaret Leonard

IN A PRETTY little house with the flat face and small-columned porch of traditional Virginia, modern Richmond Negroes for eight months have painted pictures, carved and moulded figures, worked at lesser arts, studied, learned and enjoyed the work of other established and arrived artists.

This is a new program in an ancient shrine of the Association for Preservation of Virginia Antiquities, the recently restored home of Edgar Allan Poe's Helen at 1812 East Grace Street. Its friendly meeting and work together of white and Negro Richmonders, its use of the old and traditional for advancement and enrichment of modern Virginia colored people are symbolic and significant for those who like to look for symbols and significance.

Use of the A. P. V. A.'s quaint and pretty shrine, with its grassy grounds that were once an old-fashioned garden and its old backyard kitchen, now a workshop and studio, for Richmond's first Negro art center is something new for Virginia's reverent and ardent restorers of historic shrines. Never before has such a shrine, restored from the traditional past into nostalgic present, been given to Negroes. Never before have today's colored people in Virginia been linked in just this way with Virginia's past culture.

In this invitation to Negroes to share in the pride of the past, there is a "kind of poetic justice," to Miss Emily Thomason, a founder and leader of Craig House Negro Art Center. Because, she explains expressing the feeling of other workers at the center, "really, whatever tradition the Negroes have is tied up with our own as our past is tied up with theirs."

"Since they have been in this country, they have played a great part in the cul-

ture of the Old South, and our lives together have influenced their development and culture," she said, so that it is a just and fitting gesture that they should share in a place that memorializes a former day in Virginia.

WHEN the A. P. V. A. finished restoration of its charming little shrine, where the poet's lovely Helen lived long ago and inspired one of the most beautiful of American lyric poems, Miss



Craig House, the home of Poe's Helen which is now beginning a new life of usefulness and beauty as a Negro Art Center. Above, Miss Antoinette Hollister, noted sculptor, helps a young Negro student.

Thomason, Tennant Bryan, chairman of the Richmond Branch of the A. P. V. A., and Mrs. Minna T. Livingston, feeling that the place should be put to some good use, called on Director Arthur A. Guild of the Richmond Community Fund for advice as to local needs.

Mr. Guild (now gone to Seattle, Wash., as director of the Community Chest there) got out stacks of surveys, studies reports on population movements in the city and other such carefully compiled information by which Richmond's so-

cial and cultural agencies are planned and placed. The four of them saw that the neighborhood of the Helen shrine is predominantly Negro, and that colored residents there are increasing. That pointed to use of the house as a Negro-helping agency.

Mr. Guild also pointed out that there were no regular classes for Negroes to study art, nor a place where they might gather and work together at it. Only such course offered then was a class established by the Valentine Museum at the Phyllis Wheatley Branch of the Y. W. C. A. The work there, started by Director Helen McCormack of the museum, "paved the way" for the Craig House enterprise, and Miss McCormack's aid "perhaps contributed more than any

other one thing" with the Valentine Museum resources and experience, to launching of the Craig House center, Miss Thomason recalled.

(Since the center was opened at Craig House, other art facilities have opened for Negroes in Richmond, chief of them WPA classes.)

Mr. Bryan, Miss Thomason and Mrs. Livingston met with the Interracial Commission to which they presented their proposal with the Community Fund findings and got cordial indorsement and several ardent recruits to their small organizing committee—among the first Almand Coleman, Mrs. Benjamin H. Smith and Dr. Churchill Gibson.

Then they took their request and proposal to the A. P. V. A., Richmond Branch, to which Miss Thomason and Mr. Bryan belong. The A. P. V. A. agreed to turn over Craig House to that use, with the house to be used as exhibition gallery and meeting rooms, and the nearby four-room, two-story former kitchen as workshop and studio.

In the early fall of last year, the small group of founders got together a board of directors, composed of white and Negro leaders. First members were C. Braxton Valentine, Dr. J. M. Ellison of Virginia Union University, W. Kenneth Hawkins, Miss Thomason, Mr. Coleman, Mrs. Livingston, Dr. Gibson, Mr. Bryan.

WPA aid was secured in employing a director of the center, a young Negro, Sylvius Moore, with considerable experience in teaching and recreation work with WPA projects, and an artist in several media himself. For necessary equipment and additional fixing up, the new board got a few contributions here and there, gifts of materials and tools, and some of the members dug into their own pockets to get what was necessary for a start. Most expenses have been met by public contributions.

Director Moore and other interested Negroes scouted around, worked up an enrollment of several score young colored people of artistic bent and aspirations, and opened Craig House Negro Art Center with 78 people. According to their requests and interests, a schedule of classes was drawn up to include drawing, clay modelling, beaten metal work, dramatics and dancing.

The center flourished through the winter, and classes were held five nights a week. Meanwhile, members began coming to the workshop to paint, model and ply their arts on off hours, and Craig House studio and workshop became quickly a real center, rather than a meeting place for classes, as among enrolled members grew.

Activities grew, as did the board of directors, with these new board members: Mrs. M. V. Binga, William M. Cooper of Hampton Institute, J. M. Moore of Vir-

ginia Union University, Mrs. Walter A. Williams Jr., Dr. Zenobia G. Gilpin, Miss Amaza Meredith, art professor at Virginia State College in Petersburg; Miss Genevieve Whitehead of St. Paul's Industrial School at Lawrenceville, Dr. P. B. Young of Norfolk, Mrs. Sara D. November and George H. Ben Johnson.

Miss Hollister assembled a class of sculptors and at least one young artist of exceptional talent and potentialities turned up in the group, which modelled in clay with friends, pictures, figurines, magazine photographs as models.

ART grew from the crafts and drawing of the first early schedule into painting, as in a few weeks the center began developing its aim "to foster interest and participation in art among Negroes" by bringing in lecturers, exhibitions and artists from outside the center. Graduate students of the Richmond Division of the College of William and Mary gave their services as teachers of painting.

This program of regular lectures and exhibitions and Sunday night meetings was planned by Mrs. November, a well-known Richmond artist herself who helped Miss McCormack with her class programs at Phyllis Wheatley.

First exhibition, opening on a January Sunday night with a preview for Craig House members, their guests and the board, was of work done by students of Virginia State College. This collection showed for two weeks.

A highlight of the center season was its second exhibition in March, when a collection of work done at the center since October was exhibited and auspiciously opened with a lecture on Negro art by Edmund Minor Archer. Mr. Archer, a young Richmonder, now curator of the Whitney Museum of Art in New York, was a sympathetic and happy choice for a first lecture, as his interest in Negroes, themselves, is profound. His interest is not a sociological one, nor that of an uplifter, though he would like to see Negroes have better opportunities, economic improvement. Mr. Archer, who in the last few years has painted Negroes almost exclusively, loves them for themselves—as people of great vitality, richness, artistic gifts and a gift for living.

Outstanding Richmond artists lent pictures for the March 15 exhibition, which opened on a Sunday evening with a lecture by Marion Junkin, one of the best of Richmond artists and a teacher of art at the College of William and Mary. The exhibition of work by contemporary Richmonders lasted another two weeks.

Mr. Archer in April sent a collection of his Negro pictures, the paintings that have won him national recognition among young American artists, to Craig House for another exhibition. These were the pictures which recently showed at

the Virginia Museum of Fine Arts in a one-man Archer show, and comprised an unusually interesting and fitting show for Craig House.

The Archer show opened with a lecture on "Wood Carving," by Leslie Bolling, a Richmond Negro whose remarkable and moving little wood carvings have earned loud and delighted acclaim at shows in New York and other national art centers. With the Archer paintings also were shown a group of Mr. Bolling's best-known carvings.

Last lecture of the season was Miss Theresa Pollak's, on "Why an Artist Paints and What Influences Him to Paint." Director of art school at the College of William and Mary's Richmond Division, this veteran Virginia painter also lent a helping hand to Craig House by sending art teachers for special classes at the center.

Craig House Negro Art Center, the only institution of its kind in the country, works primarily as a training school and working center, an opportunity for Negro artists, who already exhibit frequently at Richmond's Virginia Museum of Fine Arts, the Academy of Science and Fine Arts and other near-by galleries—or at large nationally known art centers if they're good enough, as Mr. Bolling and Mr. Johnson are.

The work in its eight, short flourishing months since last fall, already has attracted pleased attention from Negro leaders in other Southern States, and equally pleased commendation from white friends of Negroes in Virginia and outside the State.

SUMMER plans are not yet completed—except that the Archer show will be kept at Craig House next month to be here for the convention of the National Association for the Advancement of Colored People, and is now open to the public.

Colored Schools Exhibit Work of 75 Years Here

Post
As a climax to the celebration of the seventy-fifth anniversary of public education for colored youth in the District, exhibits of the art work of colored public schools have been placed in the foyer of the National Museum, where they will remain until October 31-22-39.
The exhibit contains work from all branches of the public schools, including science, music, physical education, visual education, civics, history, home economics, manual arts, adult education, business practice and military science.

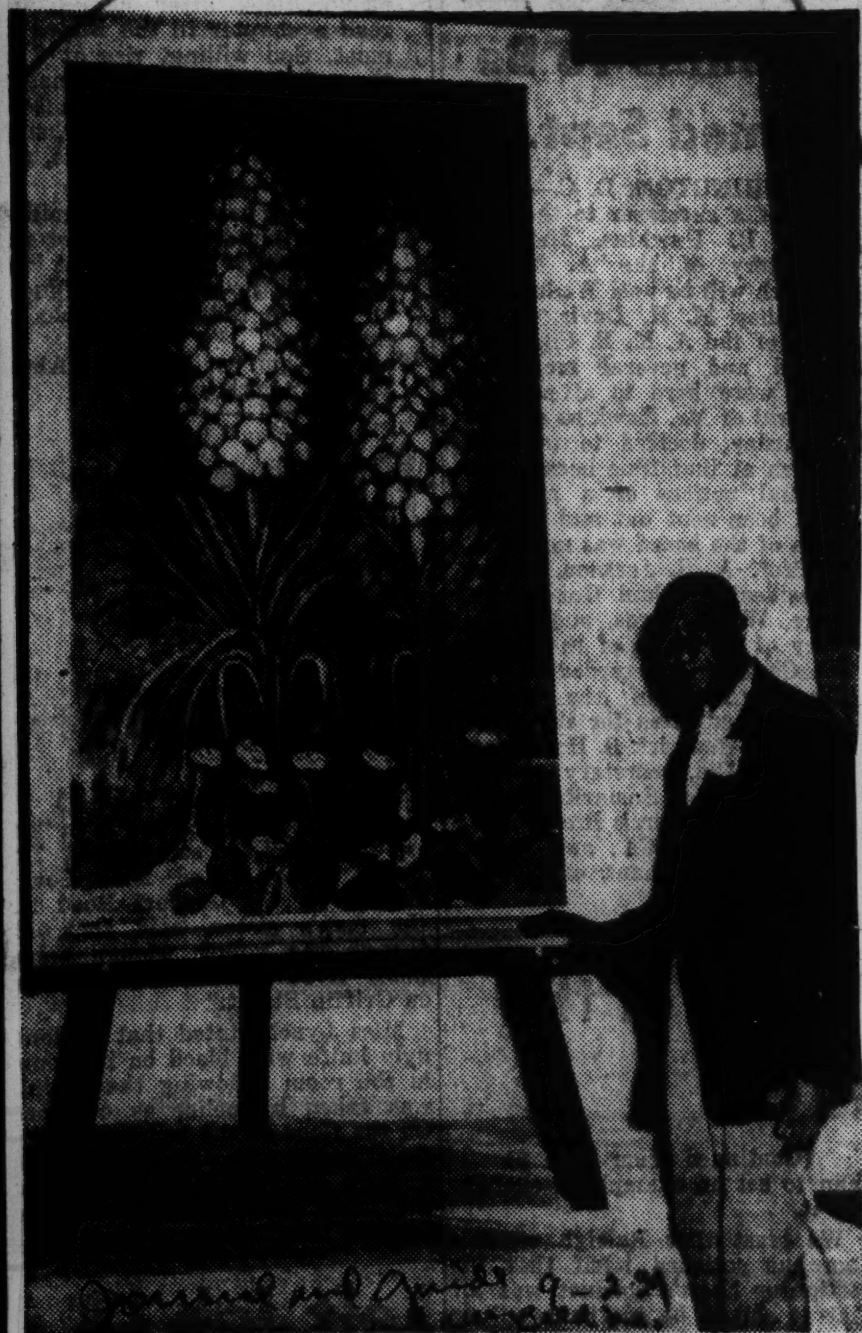
Various charts show the progress of colored schools during the past 75 years, and the growth of "free schools" before that time.

The committee on exhibits consisted of Mrs. R. N. Hampton, chairman; Oliver W. McDonald, Helen M. Meredith, W. A. Baltimore, Mrs. H. W. Brown, Mrs. M. B. Buckner, B. C. Dodson, B. E. Edwards, Mrs. R. J. Gray, H. L. Grant, Mrs. S. A. Holton, Mrs. G. J. Hughes, A. H. Johnson, Mrs. R. C. Lee, C. O. Lewis, Miss C. E. Martin, Mrs. H. P. Martin, Mrs. D. I. Miller, S. D. Milton, A. F. Nixon, R. C. Orme, Mrs. R. H. Rambeau, P. J. Rayford, Miss L. L. Ruff, Mrs. I. H. Seldon, Mrs. M. S. Shippen, Mrs. J. W. Thomas, Mrs. M. S. Thompson, R. I. Vaughn and Dr. J. E. Washington.

Dr. Carver Unveils Artistic Masterpiece Painted With Colors Derived from Clay

Famous Tuskegee Scientist Reveals 10 Years' Hard Work By Presenting 'Yucca' Painting

Dr. Carver Paints, Too



DR. GEORGE WASHINGTON CARVER, world renowned Tuskegee Institute scientist, demonstrated another of his versatile talents with the unveiling, recently, of his painting, "The Yucca." Dr. Carver has been working on this painting for ten years. Another of Dr. Carver's paintings, "Peaches," has been requested by the Luxembourg Gallery in Europe. This scientific genius is considered one of the greatest men of the age.

TUSKEGEE INSTITUTE, Ala. — Highlight in the Tuskegee summer school lecture series was an evening of art with Dr. George Washington Carver. Dr. Carver's lecture on the "Fundamentals of Art" was climaxed by the unveiling of his most recent painting, "The Yucca."

Dr. Carver has been working on the "Yucca" for more than ten years. The painting is done on canvas with colors that Dr. Carver has developed from clays.

The artist has portrayed two yucca plants in full bloom. They are a heroic size and stand out against a background of softened sun set light whose tint is faintly reflected on the ivory white bell petals of the yucca bloom. Around the base of the two yuccas sprawls a prickly pear with its spiny leaves and delicate blossoms.

At the conclusion of the lecture with members of the Little Theatre as ushers, the huge audience of more than 3,000 passed by the canvas for a closer view.

The lecture was sponsored by the Little Theatre of which Mr. Saunders E. Walker is the director. Dr. Carver was presented to the audience by Isaac Hathaway, instructor of art, Tuskegee Institute. Delightful music, favorite selections of Dr. Carver, was furnished by Mrs. Eleanor Hastings Fuller, Miss Edna Davis, and Ernest Simms.

Dr. Carver considers "The Yucca" the best painting he has done. This is significant appraisal inasmuch as one of Dr. Carver's paintings has been requested by the Luxembourg Galleries in Europe.

Dr. George Washington Carver Thrills 3,000; Painting Done With Colors Developed From Clay

TUSKEGEE—Ten years of work were revealed when Dr. George Washington Carver, noted Tuskegee Institute scientist, presented his painting, "The Yucca," to an audience of 3,000 persons who attended a lecture given by Dr. Carver on the fundamentals of art during the sessions of the summer school held here.

Dr. Carver has been working on the picture for ten years. The painting is done on canvas with colors that Dr. Carver developed from clay. The artist has portrayed two yucca plants in full bloom. They are a heroic size and stand out against a background of softened sunset light whose tint is faintly reflected on the ivory white bell petals of the yucca bloom. Around the base of the two yuccas sprawls a prickly pear with its spiny leaves and delicate blossoms.

Atlanta, Ga. Constitution
September 28, 1939

Julian Harris, Atlanta sculptor, has been invited to enter his prize winning "Negro Head" in a competition sponsored by the Robinson Galleries, New York, on October 3.

Atlanta, Ga. Journal
September 27, 1939

Harris Enters Exhibit

Julian H. Harris, Atlanta sculptor, has submitted "Negro Head" as an example of his work to be included in a competition sponsored by the Robinson Galleries, New York, as a part of art week at the New York World's Fair, September 28-October 4. Exhibits have been entered by 147 sculptors.

High Museum's Schedule Lists Wide Variety of Art

A schedule of exhibitions which will bring a wide variety of painting, old and modern, to the High Museum of Art from October through next May, was announced Saturday by L. P. Skidmore, director. Through Walter C. Hill, president of the Atlanta Art Association, and J. J. Haverty, chairman of the board, a notable program has been arranged.

The following exhibitions are planned:

October 1-15, the National Amateur Salon of Photography.

October 15-30, Josef Albers' abstract compositions. Formerly of Desson, Germany. Albers is instructor at Blackmountain College, North Carolina.

October 15-30, Mrs. B. B. Wilburn's water colors. Mrs. Wilburn is of Spartanburg, S. C.

November 1-15, Bradford Lambert, New York artist, will show oil portraits.

November 1-15, Ellen Thomas, of South Carolina, well-known artist of Negro composition.

November 15-30, Bessie Potter Vonnoh, of New York, will exhibit bronze statuettes and crinoline dolls.

November 15-30 Oscar Giebert, of Richmond, Va., will show colored monotypes.

December 1-15, L. S. Makinson, Kansas City, lithographs.

December 1-31, Southern States Art League exhibition.

January 5-15, Association of Georgia Artists.

January 15-30—Fulton, DeKalb and Cobb County painters.

February 1-15—"Five Centuries of Art," from the celebrated E. & A. Silberman Gallery of New York and Hungary, which will include the work of many masters.

February 1-15—Henry Toombs, Atlanta architect and artist, designer of the Little White House.

April 1-30—The French Government will display architectural pictures of their country.

April 1-30—The Arthur Newton Gallery of New York will send the World War trench paintings by Stanley Wilson, English artist-officer.

May 1-5—Exhibition of work by the students of the High Museum Art School.

The Museum is open from 2 to 5 o'clock on Sundays and 9 to 5 on week days. The public is invited without charge.

WISCONSIN UNIV. TO GET MURAL U. S. TURNED DOWN

MADISON, Wis., Oct. 12—(ANP)—A mural painting which the U. S. Justice department was scared to use "because it might offend negrophobes in Washington," will be the central attraction in the new University of Wisconsin law school library. It has been learned.

The work is by John Stewart Curry, resident artist at the university, and one of the foremost contemporary painters. The mural, 14 by 17 feet, symbolizes the Emancipation Proclamation, and is very colorful with figures of the people Lincoln freed, and has inscribed at its base the last sentence of the Emancipation Proclamation:

"And upon this act, sincerely believed to be an act of justice, warranted by the constitution upon military necessity, I invoke the considerable judgment of mankind and the blessing of Almighty God."

Barthe Aids Refugee Fund

Theatre and Art
World Come to
Help of Spain

NEW YORK—Richmond Barthe, the famous sculptor, recently donated his widely publicized "Little Spanish Mother," twenty-four-inch statuette, to the Negro People's Committee to Aid Spanish Refugees.

The art work was on exhibition at the Harlem Suitcase Theatre 103 West 135th Street, Sunday when the Suitcase players presented "Mighty Wind a Blowin'," for the benefit of the refugee fund.

Miss Edna Thomas, the well-known actress, headed a list of

guests in the theatre and art world, who were present.

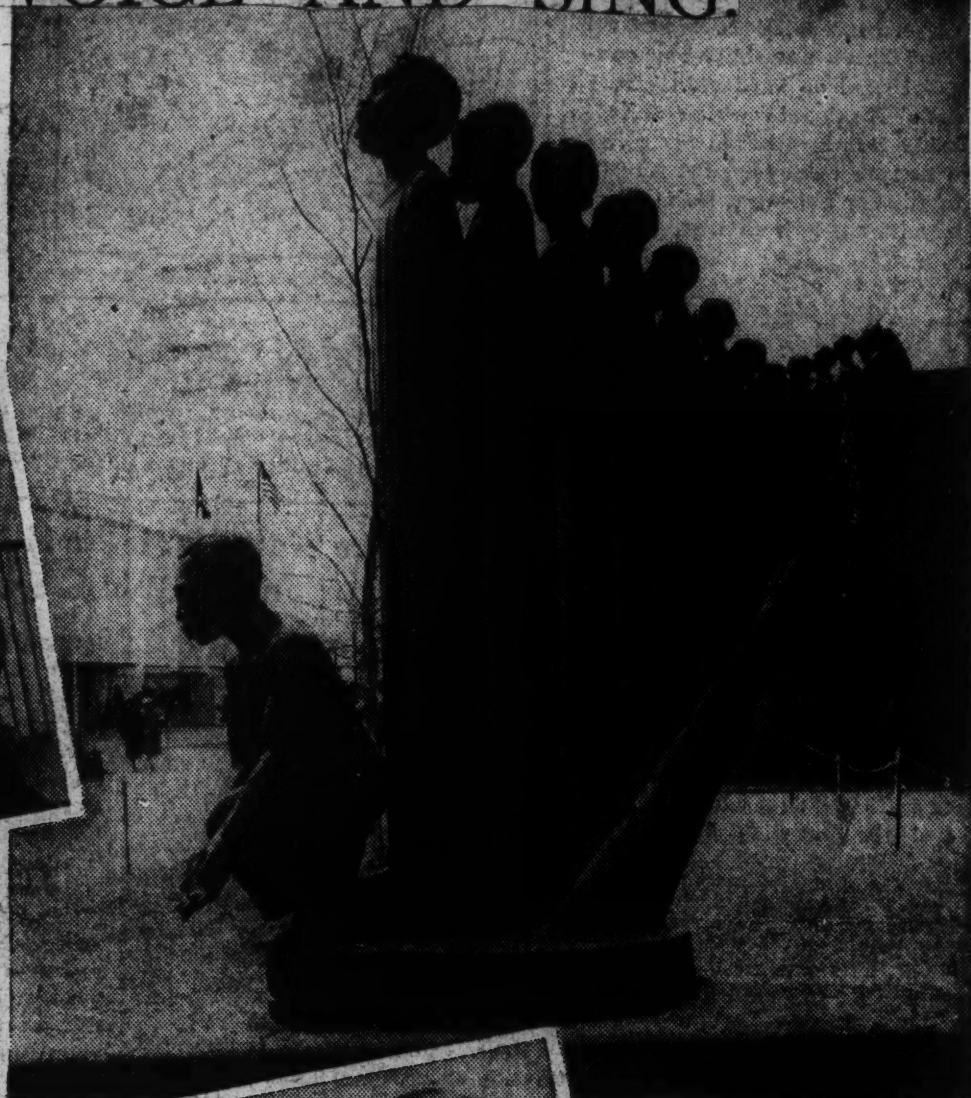
Funds raised from the statuette will be used to rehabilitate a Spanish family in Mexico.



Richmond Barthe, the famous American Negro sculptor is shown above as he puts the finishing touches on his widely publicized "Little Spanish Mother." The twenty-four inch statuette is being donated by the sculptor to the Negro People's Committee to Aid Spanish Refugees. The art work will be on exhibition at the Harlem Suitcase Theatre, 103 West 135th Street, Sunday evening, October 15th, when the Suitcase players will present "Mighty Wind a Blowin'," for the benefit of the refugee fund. Miss Edna Thomas, the well-known actress, will head a list of prominent guests in the theatre and art world who will be present at the affair.

'LIFT EVERY VOICE AND SING.'

ART - 1939



MISS AUGUSTA SAVAGE, commissioned artist for the New York World's Fair (upper left) and four selections of her sculpture. "Lift Every Voice and Sing," the World's Fair group, is shown at upper right. A bust of the late James Weldon Johnson, author of the National Negro anthem, is at bottom left, with "Green Apples," and "Envy" in center and bottom right. The three lower pieces are included in Miss Savage's first one-man show now being held in Argent Galleries, 42 West Fifty-seventh street, New York City.

Defender 6-10-39

Artists Get New Inspiration

—From Augusta Savage—

Who Opens Gallery To Sell

—Their Work To The Public—

THE FIRST ART GALLERY in America devoted to the exhibition and sale of the works of artists of the Race will be opened at 143 West 125th street, New York City, on June 8, the Augusta Savage Studios, Inc., announced this week. The new gallery—the Salon of Contemporary Negro Art—is owned and operated by Race members and will open formally with an exhibition of the works of outstanding artists of today.

A special preview of the exhibition will be held on Wednesday evening, June 7, and is expected to be an important social event in the life of the community. More than 600 civic and social leaders have been invited to the preview, and Dr. Channing H. Tobias, national secretary of the Y.M.C.A., will preside at the gathering.

Miss Augusta Savage, commissioned artist for the New York World's fair, is president of the \$10,000 corporation which is sponsoring the Salon of Contemporary Negro Art.

Kenneth W. Smith, Brooklyn realtor, is secretary-treasurer of the Augusta Savage Studios, Inc., and

George W. Lattimore, producer, is vice president.

Miss Savage, whose World's fair sculpture, "Lift Every Voice and Sing," has elicited widespread commendation, is now holding her first one-man show at the Argent Galleries, 42 West Fifty-seventh street. This exhibition of 15 selections of the artist's sculpture opened Monday, May 22, and will continue through Saturday, June 3. Miss Savage will exhibit also with other outstanding Negro artists at the opening of the Salon of Contemporary Negro Art five days later.

In announcing the opening of the new gallery, Miss Savage said:

"I have long felt that Negro artists, in the course of our de-

velopment, have reached the point where they should have a gallery of their own—one devoted to the exhibition and sale of Negro art.

"The Salon of Contemporary Negro Art will attempt to fill that need. We have made every effort to make this one of the finest galleries in the country. It will be beautifully appointed, well lighted and ideally situated. It is designed to meet the needs of the most exacting taste.

"It is our plan to hold a series of one-man and group shows that will make this gallery a mecca for all art lovers."

The new gallery is located on the third floor of 143 West 125th street. The exhibition room, facing the thoroughfare, is 56 feet long and 23 feet wide.

Miss Savage, whose work has been exhibited at the Argent Galleries, the American Anderson Galleries and the Architectural League in New York City, has also received citations at the Salon Automne and the Salon Printemps at the Grande Palaise in Paris.

She has won scholarships to the

Royal Academy of Fine Arts at Rome and the Julius Rosenwald Fellowship which allowed her to study in Paris for three years.

Miss Savage's World's fair group of sculpture, "Lift Every Voice and Sing," was inspired by James Weldon Johnson's Negro National Anthem of the same name. This work is now on exhibition in front of the Contemporary Arts building, Rainbow avenue, World's fair.



HALE WOODRUFF

Early World
—noted modern painter of Atlanta, who teaches drawing and painting in the Atlanta University System. His paintings for the library at Talladega won for him considerable recognition.

Atlanta Artist Paints Mural For 'Dega



Early World
The most striking thing that greets the eyes of visitors to the new library recently dedicated at Talladega College is a large mural painting depicting the famous "Amistad" incident of 100 years ago. The dramatically done painting is the

work of Hale Woodruff, noted modern painter of Atlanta, who teaches drawing and painting in the Atlanta University system. These two scenes show the more dramatic portions of the mural, which covers 250 square feet of wall space and includes 75 figures.

Hale Woodruff's Talladega Paintings Recognized



Leah Woodruff 10-4-39 *Hale Woodruff*
A scene from the mural installed and dedicated recently in the new library at Talladega college. The painting was done by an Atlanta artist, Hale Woodruff. The entire mural covers 250 square feet and depicts the famous "Amistad" slave mutiny incident of 100 years ago.

NEW YORK N Y TIMES
SUNDAY APR 23 1939

Styling Stained Glass Windows 'Exciting' for Katharine Lamb

Designer of Church Ornaments Carries on a Family Tradition—Skilled in Production Steps

Radiant with color, the most popular members in the calendar of saints and symbols adorn the stained-glass windows which Miss Katharine Lamb has been executing for churches around the countryside for nearly two decades. Skilled in the various processes of their production, she is carrying on an artistic tradition that began three generations ago.

The studios for which she has been head designer since just after the World War are now located in Tenafly, N. J., but her grandfather, Joseph, and his brother, Richard, first opened the shop in 1857 in lower Sixth Avenue. Under the direction of her father, Charles Lamb, the studio developed until it was turning out everything ornamental for church interiors and exteriors, with many of the designs furnished by her mother, Mrs. Ella Lamb, who also was a portrait painter.

When she first joined the studio staff, Miss Lamb kept behind the scenes and never attended conferences of the churchmen on theme and color, in order not to destroy their confidence in the finished work. "But since father has retired," she said last week, "there has been no help for it, and I have had to come out in the open."

A Variety of Media

She has designed everything that church buildings require in a variety of media—mosaic panels, brass altar crosses and candlesticks, stone lettering, lych gates, woodwork for choir stalls and pulpits. Her first stained glass windows were made when she was 25 years old.

Several years in art schools—including the National Academy of Design and the Art Students League—and visits to museums and cathedrals abroad prepared her for the work. None of it proved as valuable as working under her father's direction. "He was actually my best teacher, I realize now," she said.

Of all the windows she has executed, the one she found most exciting to work on looks down on the chapel of the Tuskegee Institute in Alabama. It illustrates a number of Negro spirituals. During discus-

sions of what songs should be selected, the studio rang with music as the ministers charged with the task of selection sang out their favorite songs to bolster up arguments in their favor.

When it was finished, a choir of twenty from the institute came and sang the songs in front of the window, before they took it away. The design shows spirituals of slavery such as "Go Down, Moses," in the lower panels, graduating upward to songs of release and topped with "All God's Children Got Wings."

Process of Making a Window

Following a method that has not changed since medieval days, Miss Lamb begins a window by drawing a cartoon which, to a stained glass artist, means a full-size drawing and not a comic picture. Two paper patterns of this are made, one of which is cut into the thousands of pieces called for, and each one numbered. A small water-color sketch

guides the selection of the colored glass.

The work then proceeds to a plate-glass easel, to which the pattern is waxed, and each section replaced by glass. The final step calls for leading the pieces together, soldering at the joints and cementing. Miss Lamb has often put her designs "through the mill from start to finish," including the baking in a kiln of the painted lines in drapery and features.

Now that her four children are well launched in school, Miss Lamb is giving more time to her work, although while they were young she tried to withdraw entirely from the studio. However, designs were brought to her at home and she made preliminary sketches in her own workroom. She has emphatic ideas about the impossibility of carrying on two careers simultaneously.

"A career and a family just can't be combined," she said, "except on a half-time basis. I have seen many women attempt to do it, and the results are distressing. Besides, I highly disapprove of career women who give up the opportunities for having a family for their work, or who compromise by having just one pathetic child, brought up by a nurse."

With her interest in her work as

seen as if it had never been interrupted, Miss Lamb is confident that she will never become a "problem mother," with nothing to do when the children grow older. One of them, she is hopeful, may eventually carry on the design work into the fourth generation. Miss Lamb is the wife of Trevor Tait, executive in an electrical firm.

Gastonia, N. C. Gazette
May 11, 1939

Many Hear Fine Talk By Cooper At Lowell School

Dr. Wm. A. Cooper, the noted Negro artist and minister, delivered the closing address to the members of the Lowell colored 7th grade and to a capacity audience of citizens of that and other communities, Tuesday night.

Speaking from the subject, "Preparation for Living" he emphasized the fact that the Negro of today is living in a different world and facing different responsibilities from the ones his fathers faced. He said that the chief preparation made by the Negro in the past was for dying, but they found themselves living with no preparation for living, therefore too many of them became objects of charity. The chief business of the school is to prepare folk for living better than life they are going to live anyway, he said.

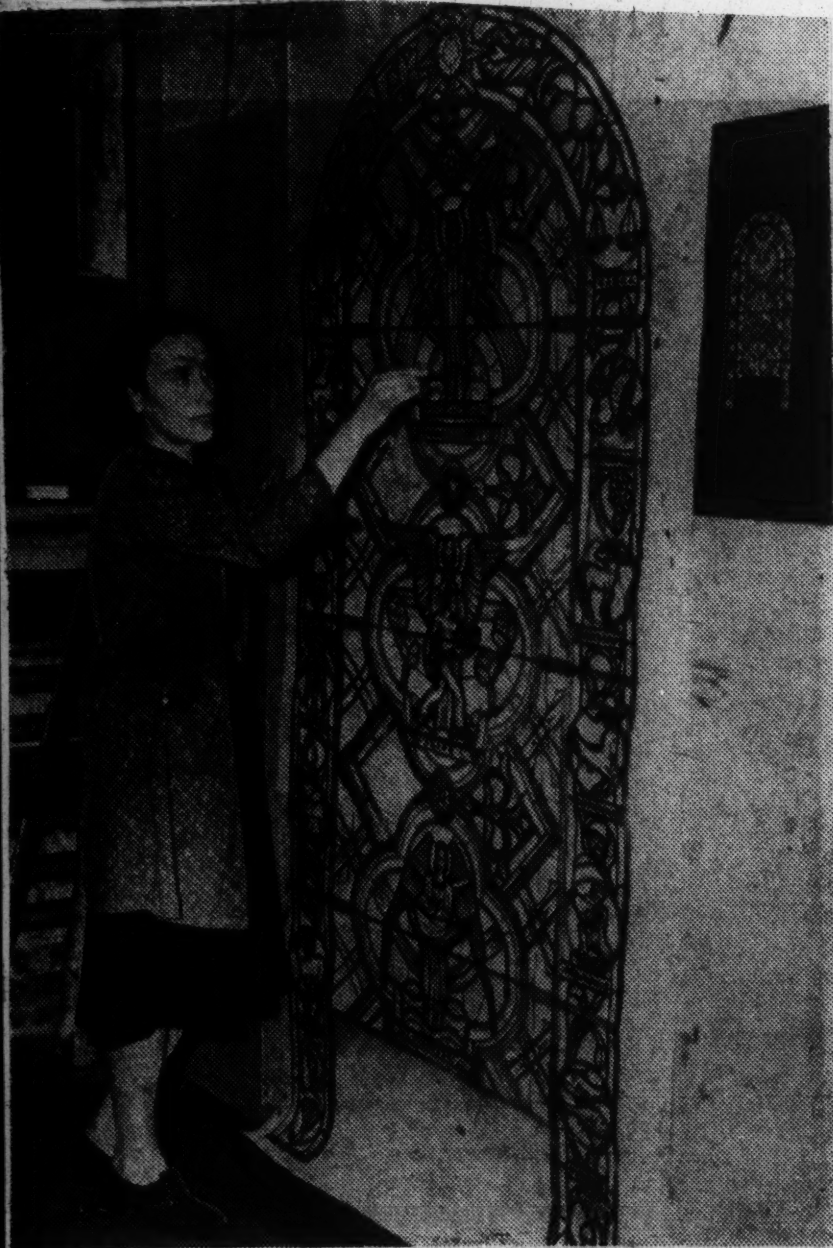
Rev. Mr. Cooper is now working on his fifth project, a book in which will appear the portraits of 100 outstanding N. C. Negroes and a brief biography of each. He has recently conducted a series of lectures on the portrayal of Negro life at Duke University. A recent honor was the winning of a prize at the Mint Museum in Charlotte.

Music for the program was under the direction of Mrs. Wilson. Solos were sung by Ralph Foster and T. Jeffers. Certificates were presented by Mrs. T. Jeffers. Mrs. Wm. A. Cooper and Mrs. Dora Humphrey made brief remarks at the conclusion of the main speech.

Pupils receiving certificates of promotion to high school were Cleveland Patterson, Henry Williams, Garfield Patterson, Allen Hart, Bernice Fox, and Mary Elizabeth Crawford. A perfect attendance certificate was awarded to Willie Reid.

Principal Wilson spoke briefly on encouraging progress in the

school and thanked the parents for their cooperation during the year.



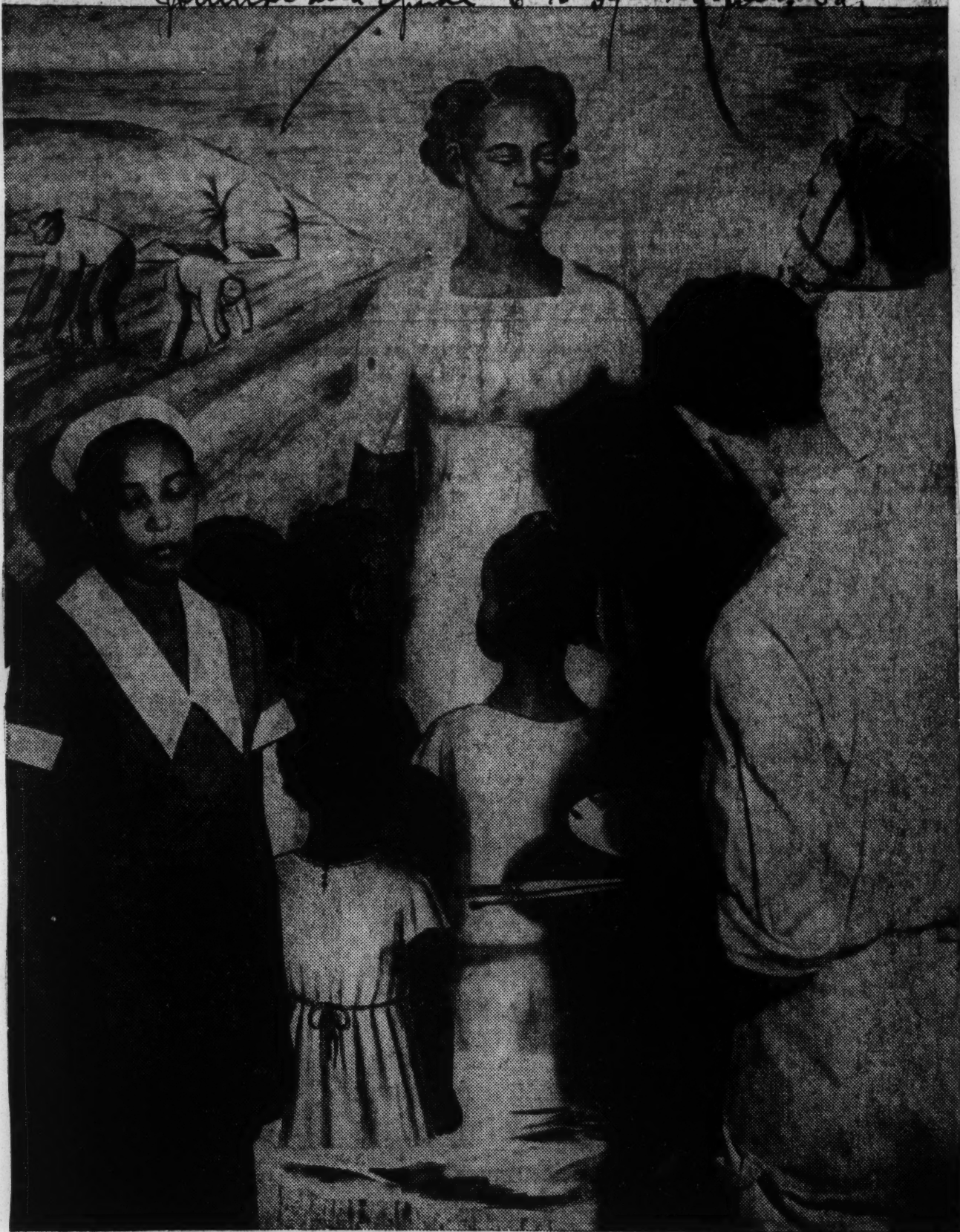
Times-Wide World

PRACTITIONER IN A RARE PROFESSION

Miss Katharine Lamb in her Tenafly studio completing the cartoon that will serve as the model for a stained-glass church window. She is in the third generation of a family of designers and artisans of ornamental ecclesiastical objects.

Waitress Becomes Artists Model

Journal and Guide 6-10-39 Norfolk, Va.



MICHAEL NEWELL, mural artist, scoured Washington for a model for the central figure in his Virgin Islands mural which will decorate the sixth floor corridor in the New Interior Department Building. Unexpectedly, behind the steamtable of Interior's cafe-

teria he found Hazel Fryr, who he believes is the Virgin Islands' type.

Against a background of cane-field activities, she is depicted as an instructor for the workers' children, representing educational activities which have produced the

unusually high literacy rate of 94 per cent among native Virgin Islanders.

Newell's most recent decorations were for the library of the Evander Childs High School in the Bronx, New York, for which he received the Architectural League Gold Medal of Honor.

N. Y. to Have First All-Negro Art Salon

NEW YORK CITY, (AP)—The first art gallery in America devoted to the exhibition and sale of the works of Negro artists will be opened at 143 West 125th St., on June 8, the Augusta Savage Studios, Inc., announced this week. The new gallery—Salon of Contemporary Negro art—is owned and operated by Negroes and will feature the works of outstanding Negro artists of today.

A special preview of the exhibition will be held on Wednesday evening, June 7, and is expected to be an important social event in the life of the community. More than 600 civic and social leaders have been invited to the preview, and Dr. Channing H. Tobias, national secretary, Y. M. C. A., will preside.

Miss Augusta Savage, commissioned artist for the New York World's Fair, is president of the \$10,000 corporation which is sponsoring the salon. Her sculpture group "Lift Every Voice and Sing," inspired by James Weldon Johnson's Negro National Anthem, is now on exhibition on the Fair in front of the Contemporary Arts building.

SCULPTURE EXHIBIT AT ATLANTA UNIVERSITY SHOWS STUDENTS' WORK

Atlanta, Georgia.—The fifth annual exhibit of Sculpture by students in the University system will go on view Sunday afternoon at 1 o'clock in the new Sculpture Building at Spelman College. The exhibit is retrospective, including the best works of students done in the past five years.

In the showing are masks, full figures, self portraits, and animals modelled in clay and terra cotta, pieces of pottery, and bas-reliefs. Among the latter the most outstanding is the religious work of Edward Scott, entitled "Peter at the Beautiful Gate." Scott, a graduate student in Atlanta University, is represented by several other compositions, including a full figure of a man, two masks entitled "Solitude" and "Melancholy," a portrait bust, and a study after the antique. Also in the group of bas-reliefs are an academic procession entering Sisters Chapel, at Spelman College, and an interesting conception of "Christ Entering Jerusalem." In the medium of terra cotta, are a decorative cat, a portrait of a girl in a blend of color, a cherub, and a creeping baby.

The showing includes the works of Chigan, and Mary Royal of Wilkesboro, Inez DeVaux, of Detroit, Williamston, South Carolina, students in Spelman College, and Claude Weaver of Atlanta, and K. D. Reddick of Sarasota, Florida, students of Morehouse College. In the showing of previous years are works by Mrs. John Hope, Edward Scott, Emma Laura Wilkins, and the late Dorothy Henry. The contrast of the present showing with the first sculpture exhibit in 1935 is remarkable for the amount of growth evidenced in such a brief period.

All of the works on view have been done by students in the class-

es of Miss N. Elizabeth Prophet, internationally recognized sculptor, who has been on the faculty of the Atlanta University system since September, 1934.

Monte, N. J. Sussex Register

APR 20 1939

VERSE AND COMMENT

By FRANK AVERY.

TWO GENTLEMEN OF AMERICA

Now that the word "racial" has come into such unwonted use, it will be well for us to consider some examples of American manhood that one race has produced in the United States. For it is the exemplar that sets the highest standard of excellence and is the criterion for possibility of achievement. What a few men of a particular race have done in accomplishment, many others of that same race may do. Today I want to write of two men whom I have known; men of a different race from mine; two gentlemen of America.

I respected and greatly admired Paul Laurence Dunbar. He was cultured, a poet of performance and of promise, and a Negro. He was born in Dayton, Ohio, and died in Washington, D. C., at the age of 34. Paul Dunbar wrote verse of distinction; poems of humor, of sentiment and of reflection. The following, written a few years before his too early death, has place in Burton Egbert Stevenson's great anthology, "The Home Book of Verse."

COMPENSATION

Because I loved so deeply;
Because I loved so long;
God in his great compassion
Gave me the gift of song.

Because I loved so vainly
And sung with such faltering breath,
The Master, in infinite mercy,
Offers the boon of Death.

Dunbar, with all his intensity of feeling, had the humor of so many of his race. He often sang in lighter vein, sometimes in their soft dialect of the Southland, so difficult to reproduce in print. Take, for example, his poem "Angelina," in which he tells of the dancing of "a ol' Vahginny reel"; and of the music of the banjos and the fiddles;—and of her.

"W'y dey's some'pin downright holy in de way onah faces shine
We'n Angelina Johnson comes, a-swingin' down de line."

A year or two before Dunbar died, I wrote the following lines on a photograph of the colored poet. Afterwards they were published in my "Ballads and Lyrics."

PAUL LAURENCE DUNBAR

As on the darkest face of night
Shall blush the wooing of the morn;
As God's eternal stars of light
An ebon background do not scorn;
As both the dawn and starlight are,
Contrasted with the shadow, far
More wonderful and bright;
So the soul shining from this face
Across its darkness surely brings
A morning-promise for a race,
The harbinger of brighter things.
Wake hope, the dawn is in the sky!
Wake hearts, the night is passing by!
Dunbar lives on, and sings.

Years ago I met Henry G. Burleigh and enjoyed and profited by the brief acquaintance that I was privileged to have with him. Since then, in common with so many others, I have

known him through his work in the musical field. Burleigh is a composer of distinction and songs with musical setting by him have place in the repertoire of prominent artists of the concert stage. He, too, is a concert-singer of wide reputation and for many years has been baritone soloist in one of the largest churches in New York City, where he holds the esteem and regard of the white congregation. I do not believe that any one in the large attendance ever consciously thinks of Henry Burleigh as a Negro. Why should they, especially? I know that I did not after the first few moments of our first meeting, for immediately I became aware that I had been privileged to meet a cultured and accomplished man. I believe that Mr. Burleigh has just completed his fortieth year of service in that church.

I do not write in praise, for that, I am sure, would be distasteful to him, but, honoring his race as he does, he will understand why I speak of him here simply as a gentleman of America.

To Paul Laurence Dunbar, in memory, and to Henry G. Burleigh; to Roland Hayes, tenor, of the concert platform, here and abroad; Marian Anderson, contralto, a younger singer; Dr. George Washington Carver, the eminent scientist; the late Booker T. Washington, educator; Professor Ralph Bunch, publicist; Countee Cullen, the poet, and Paul Robeson, the distinguished actor (to recall the names of only a few of those who in this country have brought honor to their race and who are leading the way) should go the whole hearted appreciation of all their fellow Americans. **E. M. A.**

LARGEST BOOK IN THE WORLD DESIGNED BY CHARLES DAWSON

The largest book in the world designed by Charles C. Dawson, eminent Negro artist and made by the workshops of the Chicago Park District, will be opened at the 55th street entrance of Washington Park on Saturday, August 12, at 8 p. m. From its huge pages will march live human characters that will depict leisure time activities sponsored by member organizations of the South Central committee of the Chicago Recreation Commission which is responsible for this gigantic and spectacular event.

Thousands of men, women and children are busily engaged in workshops, sewing rooms, gymnasiums, swimming pools, and playlots of the various south side recreational and educational centers preparing for one of the most spectacular and unique reviews ever to be sponsored in this section of the city. How the young and old can profitably spend their leisure time at the various centers will be demonstrated in tableau arrangement at this gala affair.

Such activities as sports, including baseball, tennis, gymnastics, swimming, football, informal games and social games for indoors will be featured with hope of captivating the attention of sports enthusiasts. Following close behind will be a tableau showing club and social life depicting social dancing, interpretive and ballet dancing; boys' and girls' social clubs. For those interested in crafts, there will be scenes demonstrating needlework, woodcraft, and handicraft for men, women, boys and girls.

Educational pursuits will be represented by tableaux, portraying cooking, health, safety, practical nursing, first aid, public speaking and classes in elementary subjects. Cartoons, clay models, paintings will demonstrate what transpires in the art studios and classes of these centers. Short skits and playlets will be presented for the sake of lovers of the drama.

This stupendous show will be

concluded with the finest array of amateur musical talent ever to be assembled in one program. Music in all forms will be played. Tones depicting jungle rhythm, modern swing to the classics and spirituals will greet the ears of all. The music will be presented by individual vocal soloists, quartets, choral groups, swing and concert bands. It is the consensus of opinion that this program will, no doubt, top all programs to be presented this summer for the benefit of the general public.

The many organizations cooperating in this gigantic review are: Madden Park, Washington Park, Wabash Avenue Y. M. C. A., South Side Settlement House, South Side Recreation Project, National Youth Administration, Boy Scouts of America, Chicago Urban League, South Park Y. W. C. A., Girl Scouts, Ebenezer Day Nursery, Hall Library, Oakland Library, Lincoln Center, Chicago Playgrounds.

Those persons serving on the program committee are Henry R. Crawford, chairman; Benjamin Mosley, assistant chairman; Charles C. Dawson, James Mundy, Lillian Summers, Charles Elgar, Vivian Harsh, F. T. Lane, Ada McKinley, V. Bristol, Wm. Daniels, Earl Bassett, Adrian Mason, and Roy Lucas who are assisted by many representatives of the various community agencies participating.

EUR PHOTOGRAPHERS



Roy Pinney, from Eastman Kodak

"Jamaican Boy"; on exhibit in the World's Fair Hall of Light.



James 7-9-39 nungram

"Sunshine," by C. Weston Booth, Los Angeles, Calif.

Sunshine and shadows after
The rain
Sunshine and shadows bring
Smiles again.
Sunshine and shadows beneath
A straw hat
Bring laughter of impes to
Lighten the day.
It is the gleam in his eyes
that make you
Laugh and sometime cry
It is the smile on his face
That bring
Sunshine to your face.

M. J. Moody

Richmond Barthe Says, "Being A Negro Has Been A Help Rather Than A Hindrance"

By AMY MacKENZIE
(In Interracial Review)

During the recent showing of paintings at the De Porres Center we met, in one hour, a painter, a poet and a sculptor. The painter was, of course, Jacob Lawrence, the poet, Claude McKay, and the sculptor, Richmond Barthe.

Youthful and yet with a certain dignity, Mr. Barthe readily agreed when it was suggested that we interview him. Within a few moments we had learned the chief points of his rather meteoric career as a sculptor and were discussing his latest commissions. His invitation to visit his studio was accepted and a few days later we fulfilled the engagement.

When we arrived we entered a rather small, square room which on one side opened on a hall and on the other gave direct access to two rooms. After he had greeted us, Mr. Barthe began to show several finished pieces. We stopped before one small statue of Ram Gopal, a Hindu dancer, his figure poised in a traditional movement of the dance in which the whole body was held in firm strength and with incomparable grace and ease. The sculptor turned to a large frame mounted on casters and resembling a movable blackboard; he wheeled it around until it stood in the clear, even light falling through the northern windows. We recognized it as the study of Arthur Brisbane that will shortly be placed on Fifth avenue. A bas-relief in stone, it depicts the famous journalist in profile, in a serious, yet not severe cast of countenance.

HOW SCULPTOR'S WORKSHOP LOOKS

We looked into another room, evidently a study, along the walls of which were ranged photographs of actors, novelists, painters, editors. Then we passed through the hall down to a larger studio, the workshop itself. Here were all the things used in the art of sculpture, a long work table, shelves filled with supplies, tools for cutting and shaping armatures, bronze casts of all types. Here, too, were several finished pieces, shown recently in Mr. Barthe's exhibition in New York this spring.

Placed against one wall and somewhat obscured by the screen which divided the room was a model in dark red composition stone of the frieze he is executing for the amphitheatre in the Harlem River Housing Project. This frieze when completed will be eight feet high and eighty feet long and is being worked entirely by the sculptor. The portion represented by the model depicts the Exodus scene from "Green Pastures."

Finally we came back to the smaller studio. Mr. Barthe drew chairs forward into the center of the floor and then seated himself on the edge of the slightly elevated platform used by his models and subjects. It was now time to begin that series of questions to which almost every artist submits in an interview, questions on his education, years of study, experience. Mr. Barthe spoke easily, readily.

His recital was bare, stripped of the anecdotal encumbrances often surrounding autobiographical accounts. He touched briefly on his earlier days in New Orleans and remarked that he had been able to finish grade school only. He paid tribute to Rev. Harry F. Kane, S.S.J. It was through the assistance of this Catholic priest, his pastor, that he spent four years at the Chicago Art Institute, where he brought up several scrapbooks filled with the printed records of his progress. We leafed through the first album, noting here the complimentary notice, and there the famous critic's review.

EXPRESSES HIS OWN EXPERIENCE

Realizing that we had reached the very basis of his artistic creed, we put another question. Mr. Barthe regarding his position as an artist. Those who have seen any of his pieces have observed that in style they stand midway between the abstract, modernistic treatment and the older realism. or are they con-

ceived along classical lines. He does not identify himself with any one particular school and that he has always tried to express himself and his own experience. He asserted that he will not follow a modern trend until he actually feels the need to express himself in that style.

Mr. Barthe's plans for the future include a trip to Africa, to be followed by showings of his work in Paris and London. Here the sculptor's face lit with anticipation. Though he is by no means preoccupied with racial subjects he has a most natural interest in them which should be gratified by his journey abroad. Before he can make preparations for it, however, there are several commissions to be completed, one being for a museum in Adyar, India. This work, a piece showing Lincoln and a freed slave, will take its place among many others from the world over, chosen to represent the contributions of the various nations.

"Don't you think there are dangers for the young artist in so much favorable publicity?" we asked Mr. Barthe who has always received good press notices.

"Of course. Great dangers." Then he continued, "And especially for the Negro artist. Take the Negro novelist, whose first book has just come out and drawn praise from all sides if its promise of talent. If that writer believes that he has arrived and goes on to the next book, merely to repeat himself, he's lost artistically. And that goes in any art, and particularly for the Negro because his work will frequently draw comment from the fact of his race."

"Being a Negro has been a help rather than a hindrance to me," said Mr. Barthe in a casual, matter of fact tone. Perhaps at the moment we did not reveal our surprise, but this statement was one for which we were quite unprepared. Mr. Barthe went on, "In the Chicago Art Institute, my work was always noticed, because I was the one Negro in that particular section. I'm sure there were other students doing better work at the time who were not so noticed."

Since the question of race had entered the conversation, we asked



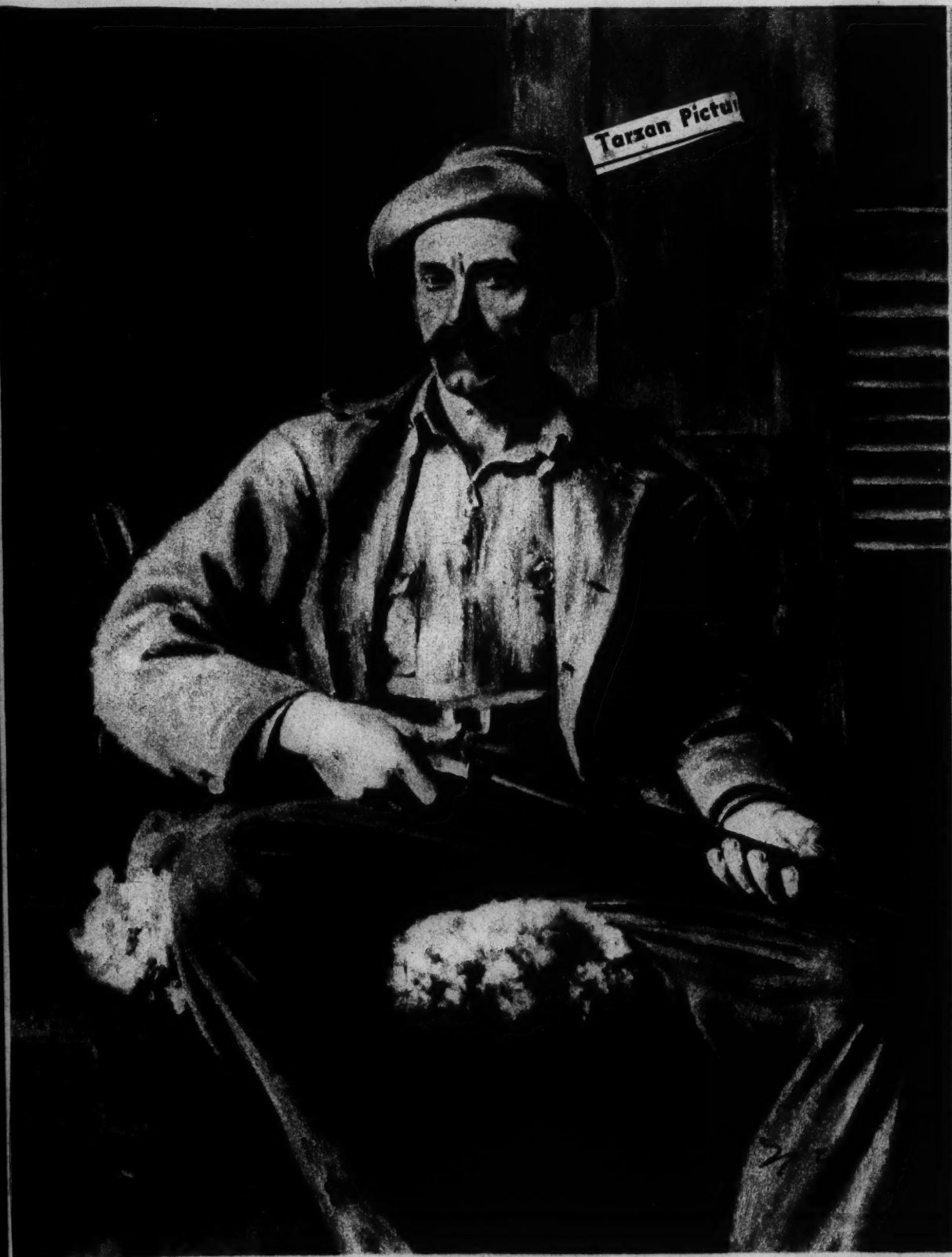
RICHMOND BARTHE AT WORK

Mr. Barthe what relation, in his "African Dancer," which has been opinion, exists between art and purchased by the Whitney Museum and the praying woman, "Serena," taken from the play, "Porgy." Br.

"Art is not racial," was his definite response. "For me, there is no 'Negro' art—only art. I have not limited myself to Negro subjects. It makes no difference in my approach to the subject whether I am to model a Scandinavian or an African dancer. For instance, I selected a young Negro as my model for the marble head, 'Jim-mie,' because of his peculiarly engaging smile. If he had been white and had had the same smile, I'd have chosen him just as readily."

Originals and reproductions of Mr. Barthe's work are to be found in several European galleries and private collections. His bronze bust of John Gielgud as Hamlet is now permanently exhibited in the New Theatre in London. In New York, several pieces may be seen at the Whitney Museum and also at the World's Fair Exhibition of Contemporary Art for which one of his latest works, "The Mother" was selected. This group, modeled with every possible restraint, has as its subject the agony and grief of a Negro mother at the moment when she receives into her arms the body of her lynched son.

His command of figure and group technique has been demonstrated in this as in the earlier pieces. "The



"Red Moore Hunter," by Eugene Speicher which was tied for the second largest number of ballots with the two other paintings reproduced at the bottom of the page.



"Negro Boy," by Joe Jones, one of the oil paintings tied for second place.



Still another second-place tie among the oil paintings is this portrait by Howard L. Hildebrandt, entitled "Girl in White."

Wilmington, N. C. News August 23, 1939

Negro Woman's Primitive Wins First Prize At Art Exhibit

SEDALIA, Mo., Aug. 23.—(P)—A college professor gave first prize in the state fair art show to a negro woman's "primitive" and started the biggest row in Missouri art circles since Thomas Hart Benton painted the murals at the state capitol.

The prize went to "Farm Life" by Mrs. Percy Lewis, who painted on muslin because she had no canvas and used big dabs of aluminum shellac as well as oils.

Carefully trained Kansas City and St. Louis artists who lost out to Mrs. Lewis grumbled that her work was "primitive art."

"Exactly," replied Austin Faricy, professor of esthetics at Stephens College for Women, Columbia, Mo. "It is the finest piece of primitive art I have ever seen."

Then, as he took his leave: "If any riots start, you know where to find me."

Faricy's fear of a riot was almost borne out when visitors were admitted to the gallery. The crowds gathered in front of Mrs. Lewis' picture, and how they did argue! The museum is doing the best business at the fair.

Mrs. Lewis couldn't be reached. she has no telephone. Wife of a veterinarian, she lives in a battered farm house on a country lane near Marshall, Mo.

The lack of perspective of her picture is startling. Cats and dogs roaming the barnyard are all the same size. It appears she painted from a high tower, for there are only two inches of sky.

The scene shows a log cabin, a negro couple in a surrey, a hunter and his dog, a manure pile and boy and girl, drinking at a well.



"Roasting Ears," by Thomas Hart Benton, which has been purchased by the Metropolitan Museum of Art. It will be placed on exhibition this Fall with other new paintings by American artists.

Painting by Dr. Carver Is Unveiled

Tuskegee (ANP)—Highlight in the Tuskegee institute summer school lecture series was an evening of art with Dr. George Washington Carver. Dr. Carver's lecture on the Fundamentals of Art was climaxed by the unveiling of his most recent painting, "The Yucca." Dr. Carver has been working on the "Yucca" for more than 10 years. The painting is done on canvas with colors that Dr. Carver developed from clays. The artist portrayed two yucca plants in full bloom. They are a heroic size and stand out against a background softened sunset light whose tint is faintly reflected on the ivory white bell petals of the yucca bloom. Around the base of the two yuccas sprawls a prickly pear with its spiny leaves and delicate blossoms.

spired the manager of the Towers theater, Benny Coffe, to value it to a point which prompted him to exhibit it under the supervision of a guard who was instructed not to let anybody bother it.

The publicity given the woman by correspondents and editors of white papers of the Southwest was in perfect accord with the decisions of the white judge, Professor A. Piracy, who lauded it as the foremost of all example of primitive art that he had ever seen.

Guard Protects Prize Painting In Kansas City

KANSAS CITY, Mo.—(ANP)—The painting of Mrs. Percy Lewis of Marshal, which won the blue ribbon, awarded by the museum of art of the recently ended state fair at Sedalia, was transferred Friday to the Towers theatre of downtown Greater Kansas City, where it will remain on exhibition throughout the week ending Sept. 9.

The picture, cited by a host of the estimated 100 carefully tutored, white exhibition artists as a "poorly painted offering" which violated all rules of painting, not only resulted in Mrs. Lewis being referred to as the Southwest's Woman of the Week but also in-



Roasting Ears, by Thomas Benton, recently purchased by the Metropolitan Museum.

GUARD POSTED TO PROTECT PRIMITIVE MASTERPIECE

Mrs. Percy Lewis' Blue Ribbon Prize Painting on Display at Kansas City Theater.

KANSAS CITY, Mo., Sept. 7—(ANP)—The painting of Mrs. Percy Lewis, of Marshall, which won the blue ribbon, awarded by the museum of art of the recently ended state fair at Sedalia, was transferred Friday to the Towers theater of downtown Greater Kansas City, where it will remain on exhibition throughout the week ending September 9.

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ed him to exhibit it under the supervision of a guard who was instructed not to let anybody bother it.

The popularity given the woman by correspondents and editors of white papers of the Southwest was in perfect accord with the decisions of the white judge, Professor A. Firacy, who lauded it as the foremost of all examples of primitive art that he had ever seen.

Missouri Prize Painting to N. Y. Museum

Drawing and Designing Come as Second Nature to Mrs. Flora Lewis, Winner Of Blue Ribbon

Mrs. Flora Lewis has been painting things since she was six years old. She has painted and done fancy needlework (also plain) practically all her life, until it is second nature with her to make her own designs, in painting and embroidery.

The decorations in her home, buffet scarfs, runners, pillows, spreads, etc., bear her crocheting, colorful needlework, or products of the brush and pen.

When her church in Atchison joined in a union revival and wanted illustrations to make services more effective, who should paint scenes depicting the conquering and results of sin?

Here her scene changed, and as she accompanied Dr. Lewis on his trips to farms in two counties where he looked after the ailments of domestic animals her interests turned to farm life. She began to include chickens, dogs, cows, horses, in her work.

Along with her paintings using religious themes she included the new sights, using the hunting dog, an indispensable feature in a hunting section such as that part of Missouri.

Paints Farm Scene

To please her husband she decided to make a painting which would depict the familiar farm scenes around Marshall, where he has lived all his life.

On a piece of cloth in oil paints she put an ordinary farm house with well-worn paint, fence and barn, a green pine tree, a brown dirt road, a cow knee-deep in a stream, chickens, turkeys, geese, children at play, a proud horse and buggy with couple, the woman wearing a fancy pink dress and hat; flowers, grass and trees, the family's pet dog and cat. When

she got ready to picture a plow and windmill, she used aluminum shellac to give the proper shine to the metallic surfaces.

Finished, the painting was christened "Farm Life."

When time came for the Missouri State Fair in Sedalia in August, off went the painting, along with several others of hers, to the fair. Flora Lewis had won prizes at exhibitions before and was trying again.

Saturday, August 19, judging was none of work of amateurs, mostly art students, from all over the state. After the ribbons were hung, there was the streamer of royal blue, imprinted in gold, hanging on "Farm Life," the work of a housewife who "just loved to paint" and had never had a formal lesson in her life.

CARVER UNVEILS PAINTING



Dr. George W. Carver, scientist of Tuskegee institute, shown pointing out features of his recently unveiled painting of "The Yucca." He has been at work on the piece for ten years. The painting is done on canvas with colors that Dr. Carver has developed from clays. The work portrays two yucca plants in full bloom. Another of Dr. Carver's paintings "Peaches" has been requested by the Luxembourg gallery in Europe.

Dr. Carver Unveils A Painting

TUSKEGEE, Sept. 1 (ANP)—Highlight in the Tuskegee institute summer school lecture series was an evening of art with Dr. George Washington Carver. Dr. Carver's

lecture on the Fundamentals of Art was climaxed by the unveiling of his most recent painting, "The Yucca." Dr. Carver has been working on the "Yucca" for more than 10 years. The painting is done on canvas with colors that Dr. Carver developed from clays. The artist has portrayed two yucca plants in full bloom. They are a heroic size and stand out against a background of

softened sunset light whose tint is faintly reflected on the ivory white bell petals of the yucca bloom. Around the base of the two yuccas sprawls a prickly pear with its spiny leaves and delicate blossoms.

At the conclusion of the lecture with members of the Little theatre as ushers, the huge audience of more than 3,000 passed by the canvas for a closer view.

The lecture was sponsored by the Little Theatre of which Saunders E. Walker is director. Dr. Carver was presented to the audience by Isaac Hathaway, instructor of art. Delightful music, favorite selections of Dr. Carver, was furnished by Mrs. Eleanor Hastings Fuller, Miss Edna Davis and Ernest Simms.

Dr. Carver considers "The Yucca" the best painting he has done. This is significant appraisal as one of Dr. Carver's paintings has been requested by the Luxembourg galleries in Europe.

Southern College Murals Honor 'Amistad' Mutiny

By Clara Hall

TALLADEGA, Ala.—This is an open shop textile town. But on the campus of Talladega College on a sunny Sunday recently, we saw and wondered at the long shadow cast by bravery and the urge for freedom almost one hundred years ago.

In the year 1839 a group of African slaves, illegally transported to this country in a Portuguese slaver, the Amistad, mutinied and took over the ship. Two of the white sailors were kept to guide them back to Africa. But the white men brought the Amistad to anchor in Long Island Sound. The 38 slaves were arrested, charged with murder and held for trial. Like the Scottsboro case in our own time the issues of persecution and oppression brought to their side white men and women who stood by them for two years, organized their defense, and made the Amistad case the hub of anti-slavery discussion. The slaves themselves learned English the better to conduct their defense, were acquitted, and with the help of their white friends, sailed back free-men to Africa.

The defenders of the Amistad mutineers organized themselves into the American Missionary Society to continue the struggle for justice for the black man. Recently, we watched the unveiling of a set of murals commemorating the Amistad drama in the main lobby of the new Savery library of Talladega College, founded in 1867 by the American Missionary Society for the newly freed slaves of the South. The murals, vigorous, direct and colorful, are the work of a young Negro artist, Hale Woodruff. The new library is the work of Joseph Fletcher, Talladega alumnus, "Master-Builder" as President Buell Gallagher called him. A fine-featured, slim brown man, modest in manner, he received an ovation from the audience as President Gallagher conferred on him an honorary Masters degree.

It Is Symbol of the New Freedom

The library sits on top of a hill, red and white brick, simple in line, dignified and serene, dominating the campus. On the grounds grass and shrubs have been set out, sparse yet, and tender. Like the library, gleaming new in the spring sunlight, all this is new and young, but perennial. A race only 75 years out of slavery tends the young and prizes the new, symbol of how far it has come since freedom, symbol too of what yet must be learned, made its own and achieved for the day to come, when the learning and the reward of learning, implicit in the red brick Savery library, can be denied to no black man.

Entering the library through the white glassed doorway, and up some steps, we came face to face with the Woodruff murals, high on the blue and white walls, gleaming with color and stirring with movement. Here is the epic story of Amistad, starting with the first panel when powerful black bodies crush the slavers to the ship's deck, on to the second panel showing the courtroom in which the mutineers were tried. The central figure in this panel is one of the slaves, dignified and proud, facing the accusing finger on a white man, knowing that behind him, sitting with his fellows, are white men of a different mold. At the end, in the third panel, the same figure dominates a scene of embarking once more, this time to home and freedom. But this time they go with books, heaps of books, parchment

and scrolls, carrying the best of this white civilization with them from Farmington, Connecticut in 1841 to their African homeland. This is the story that comes alive and glows in oranges, purples, reds and green, a story of bright hope and promise in 1939 in Talladega, Alabama.

On the sparkling terrazzo floor below the murals is the Amistad itself in colored stone, guarded by a young Talladega girl student who repeats to the buzzing crowd, "Don't step on the Amistad, please, don't step on the Amistad." To her and to us, watching, the Amistad still sails; a ghost ship that will not die.

The Dramatic Story of William Savery

But there is another story to tell about the dedication ceremonies. It is the story of William Savery for whom the library is named and of whom President D. O. W. Holmes of Morgan College spoke at length to the audience assembled in deForest Chapel before the unveiling. It is the story of a carpenter slave, master builder of Talladega College even before emancipation. His hands helped build Old Swayne Hall in 1852. After freedom William Savery must have thought much about the slaves who toiled to build for other men. For in 1865, a freedman now and leader of the Freedmen's Bureau, he led in the purchase of Old Swayne Hall, and with the help of the American Missionary Society, founded Talladega College "from which no one shall be debarred because of race or color." They have written a play about Amistad, and painted a mural, but it seemed to me then that there is epic material too in the life of William Savery.

Sitting in the chapel and listening to the speeches we realized that for the first time in our experience in the South an official function of this kind, whites and Negroes were sitting together. There is no Jim Crow at Talladega College. President Gallagher, a white man, is a devoted champion of the Negro people, an able scholar, and a convinced enemy of what he calls the "caste system." Talladega is one of the few Southern colleges which invites a German refugee professor to serve on its faculty, an indication of its progressive spirit.

The student body too reflects this spirit. The assembled students are the descendants of the Amistad slaves and of the freedmen like William Savery. And we could see that in them burned the same flame of freedom. This flame like the Woodruff murals and the Savery library glows, lighting up the campus, the town, the state and the nation. Oppressors have found a medium that will put it out.

WHITES PROTEST AWARDING ART PRIZE TO NEGRO WOMAN IN MO.

SEDALIA, Mo. (CNA) — A white college professor gave first prize in the State fair art show to a Negro woman's painting and started the biggest row in Missouri art circles since Thomas Hart Benton painted the mural at the State Capitol.

The prize went to "Farm Life," by Mrs. Percy Lewis, who painted on muslin because she had no canvass, and used big dabs of aluminum shellac as well as oils.

White Kansas City and St. Louis artists who lost out to Mrs. Lewis grumbled that her work was "primitive art."

"Exactly," replied Austin Faricy, professor of esthetics at Stephens College for Women, Columbia, Mo. "It is the finest piece of primitive art I have ever seen."

Then, as he took his leave: "If any riots start, you know where to find me."

Mrs. Lewis, wife of a veterinarian, lives in a battered farm-

house on a country near Marshall, Mo. The lack of perspective in her picture is startling. Cats and dogs roaming the barnyard are all the same size. It appears she painted from a high tower, for there are only two inches of sky. The scene shows a log cabin, a couple in a surrey, a hunter and his dog, livestock, and a boy and girl drinking at a well.



PAINTER LEWIS & PRIZE
Artists were aballed.

taylor

Primitive

To attract rural art lovers to the Missouri State Fair in Sedalia last week, fair officials held a contest for amateur painters, got Austin Faricy, professor of esthetics at Stephens College (for women) in Columbia, to judge it. Professor Faricy took one look at the entries, gave first prize to a barnyard scene called *Farm Life*, painted on a piece of muslin in oils and aluminum shellac. *Jame*

Creator of this startling masterpiece turned out to be a Missouri Negress, Flora Cornell Lewis. Born in Kansas, 36-year-old Mrs. Lewis has been painting since she was six, has never studied. *Farm Life* was done in a battered farmhouse near the little town of Marshall, Mo., where she lives with her husband, Dr. Percy Lewis, a Negro veterinary surgeon.

Painted as if from an elevation (see cut) with little sky and no perspective, the prize picture showed a log cabin, a Negro couple in a buggy, a hunter and his dog, children drinking at a well, cats, chickens, livestock, a plow and a manure pile. Said Professor Faricy to complaining artists as he took his leave: "It is the finest piece of primitive art I have ever seen. If any riots start, you know where to find me." No riots followed, but Missouri fair-goers stood in line to gape at Mrs. Lewis' work, stared at the painting that took second prize: a reclining nude by one Robert Graham.

ART - 1939

Marshall Woman Wins Art Prize at Fair

Prize-Winning Painting Greats Stir in Art Circles

Call



8-25-39 - Kansas City, Mo. Call

The painting by Mrs. Percy Lewis of Marshall, Mo., won the first prize at the Missouri State

Fair at Sedalia coveted by art students all over the state. Mrs. Lewis has been painting since

she was six years old but has had no formal training in the subject. The blue ribbon may

be seen hanging on the upper right-hand corner of the picture. —Photo Courtesy the Kansas City Star

MRS. PERCY LEWIS, WITH NO TRAINING IN ART, IS WINNER

Painting of 'Farm Life' Creates Furore; Judge Says It's Best Example of Primitive Art; \$35 Is Award

SEDALIA, Mo. — A blue ribbon hung on a painting depicting Missouri farm life, which is now on display in the art museum of the Missouri State Fair, has created a furore in art circles equalled only to the controversy several seasons ago over the murals in the state capitol.

The painting, which won first prize of \$35 at the fair, was done by Mrs. Flora Lewis of Marshall, Mo., wife of Dr. Percy Lewis, the only Negro veterinarian in the state of Missouri.

Without formal education in art, Mrs. Lewis won the prize sought by students of art institutes in Kansas City and St. Louis and other non-professionals throughout the state.

Other artists criticized Mrs. Lewis' painting because she did not follow the rules of art. However, the judge stated "It is the finest example of primitive art I have ever seen."

"There was no attempt by the artist to put any perspective in the picture, so she hasn't violated any rules at all," he stated. Austin Faricy, teacher of aesthetics at Stephens' College for Women in Columbia, judged the contest.

Mrs. Lewis painted her picture, "Farm Life," on muslin, instead of canvas, and in addition to using oils, made use of shiny aluminum shellac in painting farm implements.

In addition to any farm animals in the painting there is a log cabin, a couple in a horse and buggy, stacked wheat, a grain field, and other sights familiar on a farm.

So much comment has been made on the painting that the art museum is drawing a record-breaking crowd.

Mrs. Lewis was surprised and delighted when she read of her achievement in the papers Wednesday morning. She and her husband came to Sedalia Wednesday and will remain for the rest of the week.

A native of Atchison, the self-taught artist has been married to Dr. Lewis since last fall, October 23. She was the former Flora Turner. Her father, William Cornell, still lives in Atchison, as well as a daughter and son, Mrs. Clifford

Hatcher and Creston Bell. Another daughter, Mrs. Sylvester Young, lives in Kansas City.

Mrs. Lewis attended high school in Atchison. She says she has been painting since she was six years old.

The Lewises live at 1304 South Conway, Marshall.

Richmond, Va., Times-Dispatch
October 10, 1939

Craig House Inaugurates Second Season

Craig House Negro Art Center began its second season with the first program Sunday night at the center on East Grace Street, former home of Poe's "Helen," provided the art organization by the Association for Preservation of Virginia Antiquities.

At last week's meeting of the Craig House Art Center Board, a new director was appointed to carry out this season's program of painting, woodwork, exhibits, other art studies and social activities. He is F. Charles Carter, a young graduate of Howard University in Washington and of the University of Michigan. He succeeds Sylvius Moore, who was director last year, the first year of the art center, established by a group of white and Negro civic leaders interested in advancement and opportunities for Negro art in Richmond and Virginia.

Varied Arts Exhibited

Director Carter was presented to Craig House artist members, board members and guests Sunday night, when an exhibition of work done during the summer was shown. The show includes painting, drawing, woodcarving, sculpture, metal work, clay modelling and other arts and crafts.

John M. Moore, professor of dramatics at Virginia Union University, made the welcome address opening the second season's program.

An 11-meeting program of lectures, exhibits and discussions

from October through April, in addition to the regular daily schedule of classes at Craig House, has been arranged by Mrs. Sara D. November, board member and program chairman.

A loan exhibition will be conducted from November 5 to 26, and Director Helen McCormack of Valentine Museum will lecture at the center on a program opening the show.

Professor S. J. Moore will lecture December 3, when the Christmas sale exhibition of Craig House work will open. Pictures and other art objects, priced from \$1 to \$10, will remain on exhibition until Christmas.

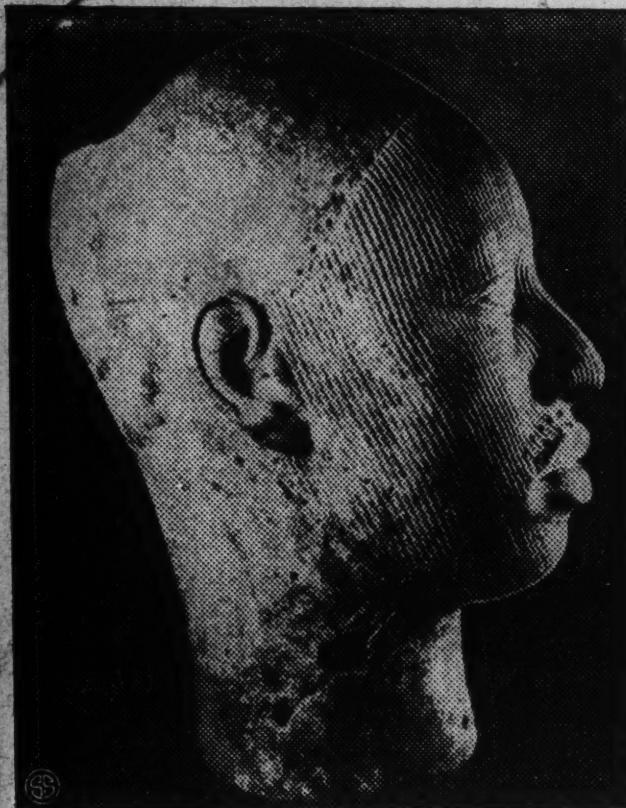
Pushkin Movie to Be Shown

S. J. Mase will lecture on "Life of the Russian Poet, Pushkin," January 7, when tentative plans call for showing of a motion picture, "Young Pushkin." An exhibition of color reproductions of old and modern masters, from the loan collections of the Virginia Museum of Fine Arts distributed by the Virginia Art Alliance, will open at this meeting and show through January 28.

Amaza Meredith, director of the Virginia State College Art Department, will lecture on February 4, when an exhibition of art work done in Negro schools will be presented and remain through February 25.

On March 3, three one-man shows by noted Richmond Negro artists will be presented, to last through March 24. The artists are Leslie Bolling, wood sculptor; George Ben Johnson and Josiah Robinson, painters, all of whose work has won national attention.

Beautiful Sculptured Heads Found in Africa



THIRTEEN MASTERPIECES of bronze art, acclaimed as ranking with the world's finest sculptures, have been found in West Africa.

Discovered by African laborers, building a house in Ife for William R. Bascom, Northwestern University anthropologist, who intended to study Yoruba natives there, the bronzes remain in the native ruler's palace, except for two (shown above) which Mr. Bascom has brought to America.

At Northwestern University, where the bronze

is being analyzed, it was said tentatively that the bronze contains too little silica to seem ancient. It is likely natives got the bronze from European trade, and therefore the genius who cast the heads lived within the past 400 years.

Lines on the beautifully modeled faces indicate tattooing or scar patterns. Perforations on the man's head may have once been threaded with hair.

Only two bronze heads were known prior to Mr. Bascom's report of the new discovery.

Race Woman Wins Over More Than 100 Artists

SEDALIA, Mo. (ANP)— Missouri's biggest controversy in art circles since the 1930s has been painted his murals for the state capitol got under way last week when Mrs. Percy Lewis of Marshall, Mo., won first prize in the state fair contest over the state's most carefully trained white artists.

Her winning picture was "Farm Life," a barnyard scene painted on muslin three and a half feet by four and a half because she had no canvas. She used oils in the main, but where she wanted to picture a windmill blade or other metal object she used aluminum shellac.

Artists who lost to Mrs. Lewis, wife of a veterinarian, complained that her work was "primitive art." The winner has never taken a painting lesson.

JUDGE STANDS PAT

"That's right," agreed Austin Faricy, professor of esthetics at Stephens College for Women, Columbia, Mo., and judge of the contest. "It is the finest piece of primitive art I have even seen. And if any riots start over this award, you know where to find me."

As soon as visitors were admitted to the gallery, the row began in earnest. Crowds gathered in front of the picture, heatedly arguing both for and against. The museum, as a result, did the best business of the fair.

Mrs. Lewis lives in a battered farm house near Marshall, Mo. She says she has been painting since she was six and won a Chicago World fair award for a hand-painted pillow.

OVER 100 ENTERED

More than 100 entered the state fair painting contest, offered by Robert Graham, white, of Kansas City, was hailed by critics and visitors as a thrilling sensation, but "not sensational enough."

Mrs. Lewis used aluminum shellac for the painting of such subordinate details as windmill blades, a plow, a pitch-fork and other instruments of her "Farm Life," which made a striking contrast against the figures in oil, including animals, all approximately of the same size.

A log cabin centered the painting. Scattered around it were a surrey drawn by a dappled horse, bearing a Negro couple garbed in brilliant colors; a cow, manure pile, pitchfork, chickens, sheep, ducks, stacked wheat, a grain field, a hunter and a dog, water lilies, cattle and a boy and a girl, drinking from a well. Cats and dogs are the same size. Observers agreed that it portrayed life on the farm as it is actually lived. But because of the unusual perspective, spectators agreed that Mrs. Lewis must have placed her easel upon the windmill, looked down and painted everything in view.

AUGUSTA SAVAGE GETS COMMISSION

Miss Augusta Savage, world renowned sculptress whose work has caused so much international comment, has been commissioned by the Council for Better Negro Motion Pictures to make a trophy that will stand as a symbol of the Negro.

The Council plans to award the trophy yearly for meritorious work done by any bona fide Negro producing company, group or individual actor because they realize that there must be some incentive to cause these newly-formed companies to aim high so that the pictures produced will portray the Negro as he really is, rather than as an eternal shuffling menial, prone to laziness and petty thievery.

Art Work of Negro Children Wins Praise at Federal Gallery

WASHINGTON, D. C. — The exhibition of art work by Negro children, which closed recently after four weeks at the Children's Federal Art Gallery here, attracted over 600 spectators and received very favorable comment from art critics.

The exhibiting artists ranged in age from 6 to 16 and were all members of classes directed by art teachers of the Work Projects Administration in Oklahoma, New York, Virginia, Florida, and the District of Columbia.

The paintings, drawings and ceramics of these "artists of tomorrow"—some half a hundred pieces in all—made as colorful and interesting a display as any ever seen at 816 Independence avenue, S. E.

"The paintings of American Negro children are unusually arresting in their conception," said Philip F. Bell, Director of the Children's Federal Art Gallery. "They are outstanding in their emotional content, which is often expressed in rhythmic color. The response of the public to these pictures should offer encouragement to the many WPA art teachers under whose direction the work is accomplished."

The paintings by New York children were subdued in color but boldly executed, with strong contrasts of light and dark. Vistas of city streets and pavements, of figures in crowds, and of other metropolitan subjects all were full of keen social observation.

Contrasting with the subdued colors of the paintings from New York were several vivid Florida paintings, done at the Jacksonville Negro Federal Art Gallery. Those Florida paintings revealed a racial ideology, which has been fostered by Harry H. Sutton Jr., director of the Jacksonville gallery.

"The Crucifixion of Christ" was

notable for its warm, fused color. Painted by a 9-year-old Florida boy, Clifton Bell, this picture was far from stereotyped, was full of intense religious feeling. Baptism," another work of this young artist, has the same fervor: it depicted a river scene with a congregation watching the baptism of four devotees.

The painting that appealed strongly to spectators was "Now I Lay Me Down To Sleep," by John Redfield also only 9 yrs. old. It showed a Negro boy at prayer, kneeling beside an iron bed, with his hands resting on a bright patchwork quilt. This picture was saved from sentimentalism by its forceful composition and color.

Oklahoma was represented by two murals, done jointly by members of an entire art class.

A number of tempera paintings, notable for their fine color, were contributed by young artists of Lynchburg, Virginia.

Sponsors of the exhibition included Dr. Dorothy B. Ferebee, Henry B. Slaughter, Mrs. V. D. Johnston, Major Campbell C. Johnston, Dr. Doxey A. Wilkerson, James V. Herring, and the teaching faculty of the District of Columbia Federal Art Project.

Productions of the Federal Art Project are generally available for exhibition purposes by local sponsoring groups in communities throughout the country.

The exhibition of Negro children's work is now at the Municipal Auditorium Federal Art Center in Oklahoma City.

Traveling Artists



CHARLES HAYWOOD AND NIEL BOWIE

Two youths of unusual vocations who arrived in St. Louis Tuesday morning on a cross country trip. Haywood is a quick sketch artist and Bowie a commercial sign painter. They are holding two portraits done by Haywood.

The pair left San Francisco with less than five dollars and earned their expenses thru their skill with pencil and brush. Haywood was trained at the California School of Fine Arts and Bowie at Frank Wiggins trade school and U.C.L.A. The former boasts ability to sketch or paint the life-like portrait of an individual in seven minutes. Both were on the staff of the San Francisco Fair and did work for such celebrities as Sally Rand.

Haywood and Bowie plan to cast stakes in Chicago where the latter has a brother who is an engineer in the Bolivar Watch Co.

Columbia S. C. Record

October 20, 1939

Drab Southern Painting Is Given Carnegie Award

PITTSBURGH, Oct. 20.—(P)—A drab southern scene titled "Georgia Jungle"—a negro family against a background of rain-washed earth and shanties—today claimed first prize and \$1,000 for Brooklyn-born Alexander Brook in the 1939 Carnegie International exhibition of paintings.

The United States for the first time in years walked off with five out of eight awards in the only art

show of comparable importance in the world but it did so with a true melting-pot flourish.

Yasuo Kuniyoshi of Woodstock, N. Y., who got second honors, was born in Japan. Raphael Soyer of New York, winner of second honorable mention, is a native of Russia. Ernest Feme of New York, awarded fourth honorable mention, comes from Germany. This leaves only Aaron Bohrod, Chicago, with

third honorable mention, to keep Brook company as a native son. The canvas "Lay Figure—1938," showing a rather confused looking woman lying across a chair, brought second place and \$600 to Kuniyoshi. Third and \$500 went to Marc Chagall, Russian born but ranked with French artists, for his "The Betrothed," picturing a young woman receiving an embrace. A self-taught Spaniard living in Paris, Mariano Andreu, gained first honorable mention and \$400 with "The Duel With Dne's Self"—a husky archer just having drawn his bow with the arrow resting against a mirror which he faces. Soyer's second honorable mention and \$300 was for "Bus Passengers," Bohrod's third and \$200 for "Deserted House, Wyoming," and Fiene's fourth and \$100 for "Razing Old New York postoffice."

Paintings of FBI Chief's Aide Show Clever Blends

WASHINGTON, D. C. — Within the office of the head of the Federal Bureau of Investigation is an employee and devotee of painting, William S. Noiset, whose fifth annual art exhibit is being held at the Phyllis Wheatley YWCA until December 27.

The paintings featured in the exhibit have been carefully selected to reflect the varied types of the artist's work.

The list includes: "Lost," "Golden Evening," "The Path," "A Valley," "Country Road," "Thunder Storm," "Sailing," "Sunrise," "Pale Moonlight," "Autumn Sunset," "Wash Day in Dixie," "The First Snow," "Springtime," "The Rockies," and "A Small Lake."

WORKS SHOW DEPTH

Those who have seen "Lost" have been struck with the depth, keen sensibility, movement, skillful blending of light and shadow, and the sense of intimate acquaintance with both the theme and manner of presentation shown by the artist.

All of his paintings have this aspect of native skill and intimate sensibility.

Yearly, the exhibits of the paintings of Mr. Noiset, guardian of Mr. Hoover's outer office, have occasioned keen interest by art connoisseurs and attracted attention of those also interested in the personality of the painter.

This display is from 8 to 10 o'clock each evening.

MISS SAVAGE TO MAKE BUST OF "DE LAWD"

NEW YORK, Dec. 14.—(ANP)—A plaster of Paris bust of Richard B. Harrison, late actor, famed as "De Lawd" of the "Green Pastures" will be placed in the famed Schomburg collection at the 135th street branch of the N. Y. Public Library, if plans outlined by the Richard B. Harrison Student's foundation are carried to completion.

A campaign to raise funds for the bust was begun this past week. Beginning with a musical and literary tea, held at the Baptist Educational center this week, other events will be held during the next few months.

Miss Augusta Savage, internationally known sculptress, whose masterpiece, "The Harp" was shown at the World's fair this past year, has been commissioned to make the bust. It will cost \$250 and will be made from a mask fashioned by the sculptress soon after the death of Mr. Harrison in 1935.

Miss Savage is well known in the artistic world, having won a Rosenwald fellowship with which she studied abroad. Her studios at 143 W. 135th street, are well known to artists.

The bust will be presented to the library on March 5, 1940. It

will take a place of honor among the large collection of Negro work and life. Dr. L. D. Reddick is curator of the collection.